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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 135 MAY 2011

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MBLVXX RECAP

REVIEWED:
DENON DN-MC6000
CONTROLLER

20TH ANNIVERSARY
ISSUE

A LOOK BACK AT THE MB LEGACY

- MAG BEGINNINGS
- FIRST DJ PROFILE FOLLOW UP
- 20 YEARS OF TOP 10 MUSIC
- MUCH MORE!

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DAVE RAMSEY ON DJ BIZ
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20TH ANNIVERSARY ISSUE

20 YEARS OF **Mobile Beat**

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The Beat Goes On

It was 1997, about six months after the monumental first Mobile Beat DJ Show & Conference at the Crowne Plaza Las Vegas. In need of upgrading my employment situation, I answered an ad in my local newspaper's classified section for an undisclosed position at "a national music industry magazine." I didn't know exactly what to expect, so I was open to pretty much anything...and that's exactly what I got!

Starting off at MB, I did whatever needed to be done to help free up the owners, Mike and Bob, to continue working on the big picture stuff that keeps a venture growing. My duties included things like answering subscription orders and other calls (including a few from my future boss), database maintenance, filling product orders, and a whole slew of other tasks.

When the time was right, Bob (then editor-in-chief, as well as publisher) started delegating some of the editing to me, which was just what I was hoping for, as my gifts and training are focused in the writing/editing realm. After a few years, I graduated to managing editor. Then, when the company changed hands, I was left as editor-in-chief, under our current publisher, Ryan Burger.

Over my 14 years at Mobile Beat, I've lived through a lot of the changes we're covering in this anniversary issue. There have been growing pains as technology has changed performance and business, and as a unique industry (I prefer to use the word "profession," even though DJs aren't quite in the same realm as doctors and lawyers) has struggled to achieve a higher level of respect and remuneration.

Along with the satisfaction of being part of creating a leading publication and trade show, one of the coolest things over the years for me has been meeting a lot of great people. Although I've met more than enough who perpetuate the stereotype of self-absorbed entertainer, thankfully, I've had the pleasure of getting to know many more who are positive, fun-loving, focused entertainers not out to grab the spotlight; DJs who are always ready to make life a little brighter for those around them.

So, thanks Bob, Mike and Ryan for the ongoing opportunity to be part of a rockin' team and a quality product that touches great people all across the nation and even beyond. And thanks to all you readers, who carry on in the profession that makes Mobile Beat what it is!

Dan Walsh, Editor-In-Chief



Gracing our collector's cover is Spring Austin of Skyline Entertainment, Los Angeles (www.skyline-entertainment.com), who was part of "Inside Mitzvahs" back in issue #130, Sept. 2010. Her artistically manipulated image represents a major step forward from the good ole' clip art DJ guy from MB #1's cover (and way too many DJ business cards, back in the day). In other words, we've come a long way, baby—the mobile DJ industry, that is! Further proof: An iPad running DJ software (djay by algoriddim, www.algoriddim.com) steps in for the basic DJ mixer pictured on MB #1.

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

www.mobilebeat.com

ISSUE 135 MAY 2011

Publisher

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Back issues of Mobile Beat (if available)
\$5 (in Canada: \$6, US funds)

Shipping address:

ProDJ Publishing • 807 N. Park • Grimes, IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)

P.O. Box 42365, Des Moines, IA 50323

January, March, May, July, September,

November, December (7 issues per year).

Ground shipments to: 807 N. Park • Grimes, IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates:

US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years

Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years

All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:

Mobile Beat • P.O. Box 42365 • Urbandale, IA 50323

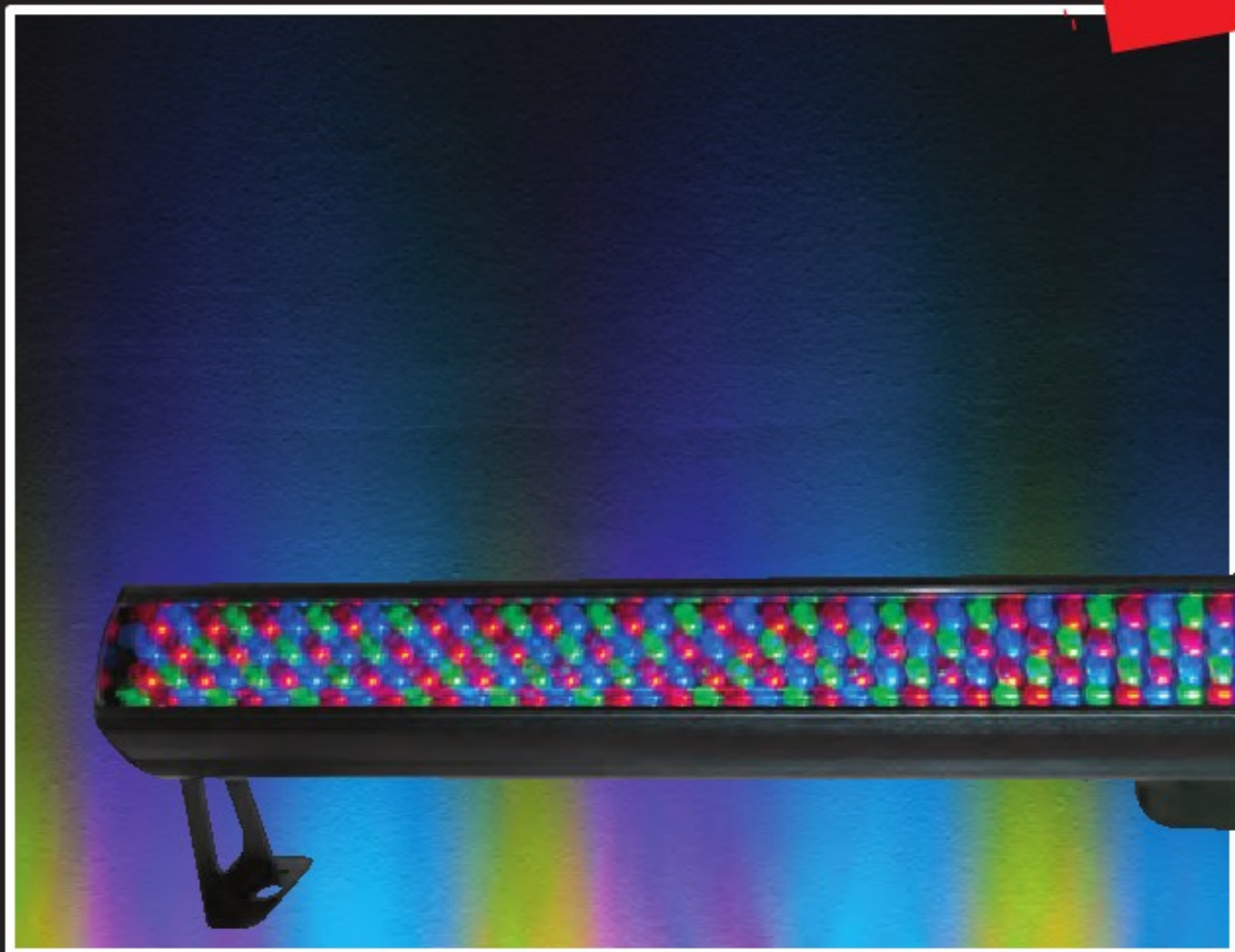
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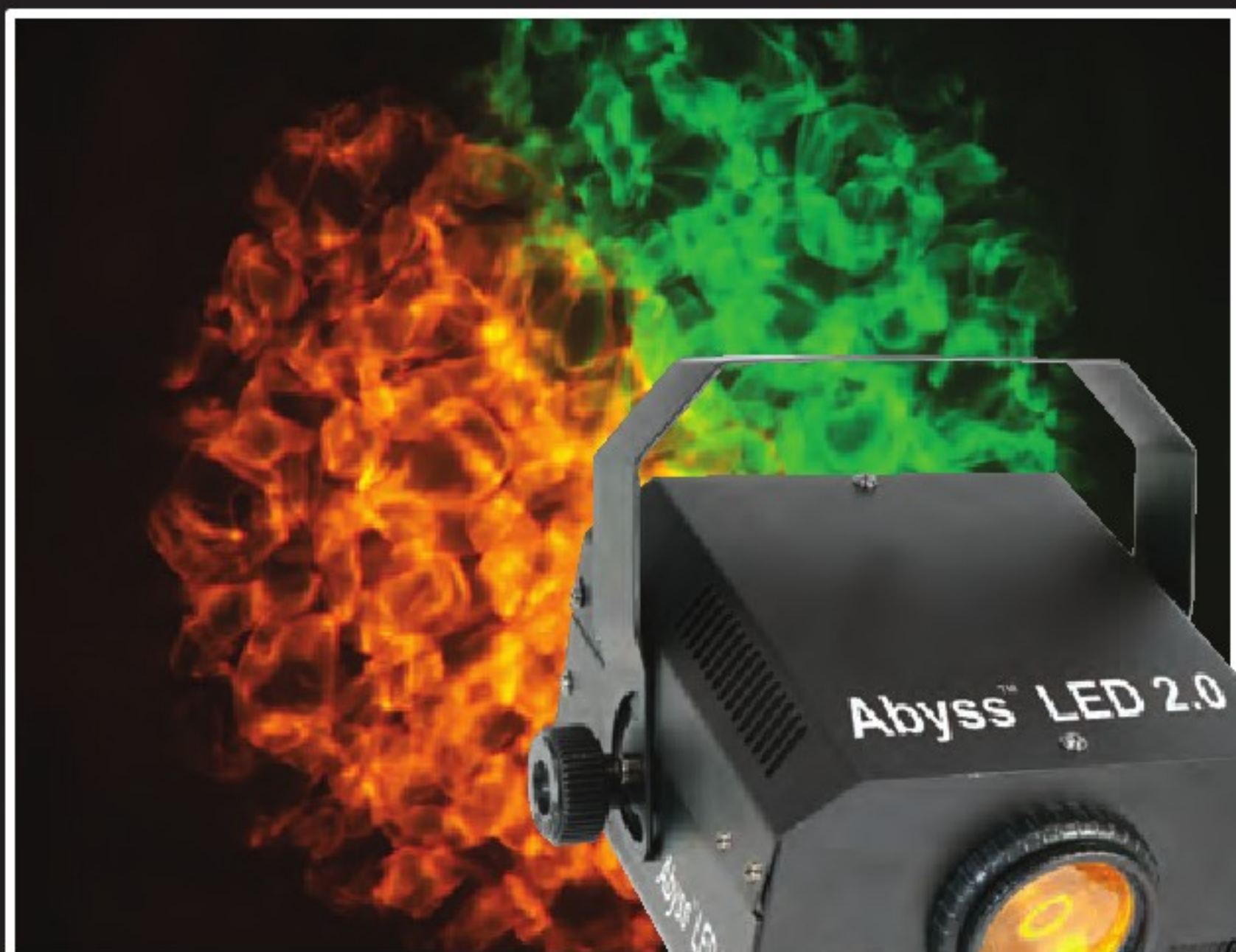
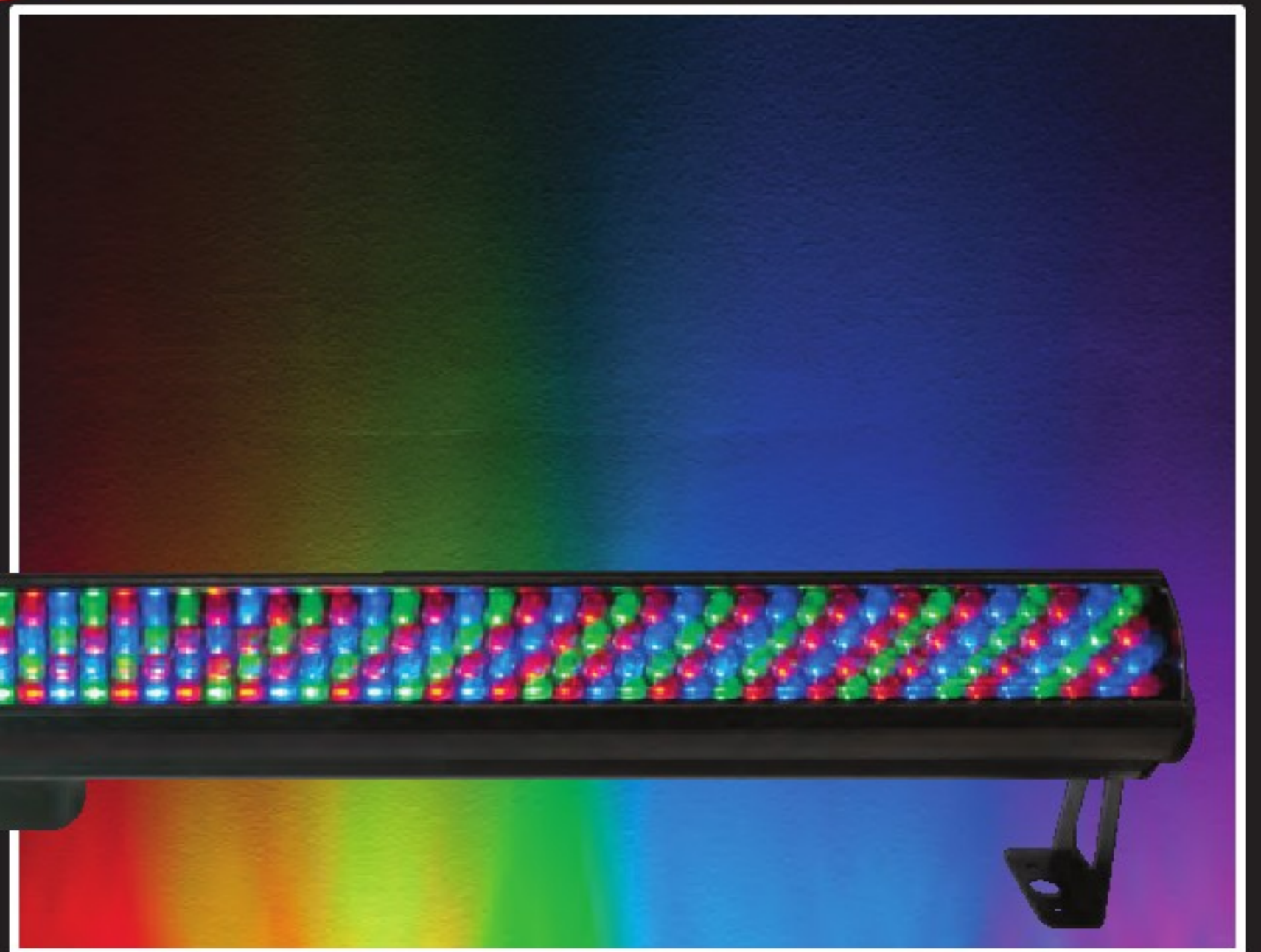
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MB Hits the Road Again!

The Mobile Beat Summer Tour 2011 will be traversing the nation for the third time, with a series of events designed to help the national DJ industry reach higher levels of professionalism. Again with primary sponsor Pioneer DJ and many other great sponsors and participating companies, the Tour takes the Mobile Beat DJ Show experience on the road, bringing seminars, networking opportunities and an exhibit floor directly to DJs, by way of one-night events in cities across the country.

To the right is a firm slate of Tour stops. Most will be held at Dave & Buster's locations, but a final list of venues will be released closer to the Tour kick-off date. Make sure to check back frequently at www.mobilebeat.com for Tour updates. Register in advance for free at <https://members.mobilebeat.com>.

LEG 1

July 25 – Nashville, TN
July 26 – Atlanta, GA
July 27 – Tampa, FL
July 28 – Miami, FL

LEG 2

July 31 – Buffalo, NY
August 1st – Albany, NY
August 2nd – Wallingford, CT
August 3rd – Edison, NJ
August 4th – Philadelphia, PA

LEG 3

August 14 – Cleveland, OH
August 15 – Indianapolis, IN
August 16 – St. Louis, MO

LEG 4

August 17 – Chicago, IL
August 18 – Des Moines, IA
August 21 – Phoenix, AZ
August 22 – LA / Orange, CA
August 24 – San Jose, CA
August 25 – Reno, NV



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DJU Is Looking for You!

With lighting manufacturer CHAUVET as its new sponsor, Mobile Beat's DJ University (www.mobilebeat.com/dj-university) is undergoing a major overhaul in order to provide the DJ community with more and better educational content. The updated DJU will feature fresh articles and better integration with MobileBeat.Com.

Now YOU can be a part of DJU. If you have something unique to add and some ability to capture your thoughts in words then you are invited to contribute to one of the DJU Schools: Business / Club / Ethnic Events / Karaoke / Lighting / Performance / School Dance / Music / Sound / Wedding / Video

Submit an article of 300 to 500 words to dju@mobilebeat.com for consideration. Articles should not have appeared in any other media outlets. When accepted for publication, all articles become exclusive content of DJU.

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A New Way to Mix

Stanton® Magnetics has announced the release of MIX! Software, developed by Scratch DJ Academy, a leader in DJ education. This intuitive DJ software application helps analyze their digital music libraries to come up with the best possible mixes.

"We are proud to be making a valuable tool like MIX! available to our users," says Stanton CEO, Timothy Dorwart. "By teaming with Scratch DJ Academy, Stanton is providing an intuitive application capable of guiding any DJ or music lover to the perfect mixes of songs in their music collection. For many years this art was reserved for the few that could do this by ear. The advanced technology in MIX! opens up a new world of creativity for all users."

Scratch DJ Academy MIX! analyzes users' music libraries and identifies the tempo in beats per minute (BPM) and musical phrasing (bars) allowing these tracks to be perfectly aligned for mixing. The Software also detects the musical key of each song, the secret to "harmonic mixing." Based on both the tempo and key information, MIX! intelligently highlights all the music in your library which works best with your selected track. Mixes can be previewed and adjusted with the addition of a select number of scratch effects, created by the Scratch DJ Academy instructors.

Scratch DJ Academy MIX! is compatible with both Microsoft® Windows® and Apple Mac OS X® platforms. For requirements and a complete feature list, go to <http://www.stantondj.com/mix-software.html>.



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Going Commercial

WILL NEW GOVERNMENT REGS ON YOUR RIG TAKE YOU BY SURPRISE?

BY STU CHISHOLM •

In the mid-1990s, my old van broke down. I had a gig that weekend, so I rented a moving van from my local Penske truck rental lot. The one they rented me was new, and by the end of my gig I didn't want to give it back! So I got the name of their dealer, a local Ford outlet, and bought one; a brand new 24-foot commercial cube van with a pull-out ramp. That was 14 years ago. I consider it one of the best investments I've ever made.



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, was recently released by ProDJ Publishing.*

The advantages are obvious: plenty of room for gear (including all the back-up gear I'd ever need, which has always been a priority with me); cargo control rails for keeping things from being damaged in-transit and a cargo box tall enough to stand in, saving wear and tear on my back! Plus, I can carry an array of hand trucks, Rock-N-Roller™ carts and even a CSL Supertable. With graphics on the side, it also makes one great billboard! My van has always been my best call generator.

There were some disadvantages. For one thing, it's BIG. It requires a ten-foot clearance, so there are occasionally those banquet facilities with an overhanging carport roof that I must back-up close to rather than drive up underneath. It also takes a lot of getting used to, due to its un-car-like handling and length. I also learned that if I didn't live in an apartment complex with very indulgent management, vehicles longer than 22 feet and/or with commercial markings aren't permitted to be parked in a regular home driveway by ordinance. I just happened to live in the one area that had an exception to said rule, since an apartment complex is already commercial property. In short, it's not something that everyone can do.

When I first picked it up, I naturally inquired as to whether a special license plate or other regulations applied to such a vehicle. I was instructed to take the truck, while new and empty, to a weigh station. The gross vehicle weight would determine the cost of my plate. Beyond that, there were no other conditions. Because of some previous experience, I decided it was also a good idea to install a fire extinguisher and pick up a supply of road flares.

THE TIMES THEY ARE A-CHANGIN'

Fast-forward to last February, more than 14 years later. The flashing lights in my rear-view mirror signaled an impending education on how the rules have changed. The policeman was actually a "motor carrier compliance officer." He informed me that there were several regulations that had popped into existence that I needed to attend to. A federal department that didn't exist until four years after I'd purchased the van had dreamed up these new rules, and they didn't even begin enforcing them until 2007. So I, along with many other owners of commercial vehicles, have been driving around in blissful ignorance, unaware of the risk of some fairly hefty fines! (Might you also be one of us?) And yes, this applies to ALL commercial vehicles, including the trailers that many DJ companies prefer. Here, in a nutshell, is what I've learned:

First, you may need a DOT number. This is the easiest new rule to comply with. You may even have seen these on the doors of commercial vehicles when you were out driving around. Any commercial vehicle weighing over 8,000 lbs, or with a weight class above 10,000 lbs (as indicated by a sticker inside the driver's side door frame) needs one. This includes pickup trucks that pull commercial trailers if the combined weight is over 8,000 lbs. You can apply for a number via the Federal Motor Carrier Safety Administration website (www.fmc-sa.dot.gov) and there's no charge. If you're not using your truck for commercial use all the time, you can have your number printed on magnetic signs. Otherwise you can have it painted on or contact a vinyl graphics company. Caution: New applicants will be scheduled for a "safety audit," which is done at your local DOT office and takes between two and 4 hours. If you've got a day job, prepare to take at least part of a day off. Getting the number is free of charge; however you're responsible for



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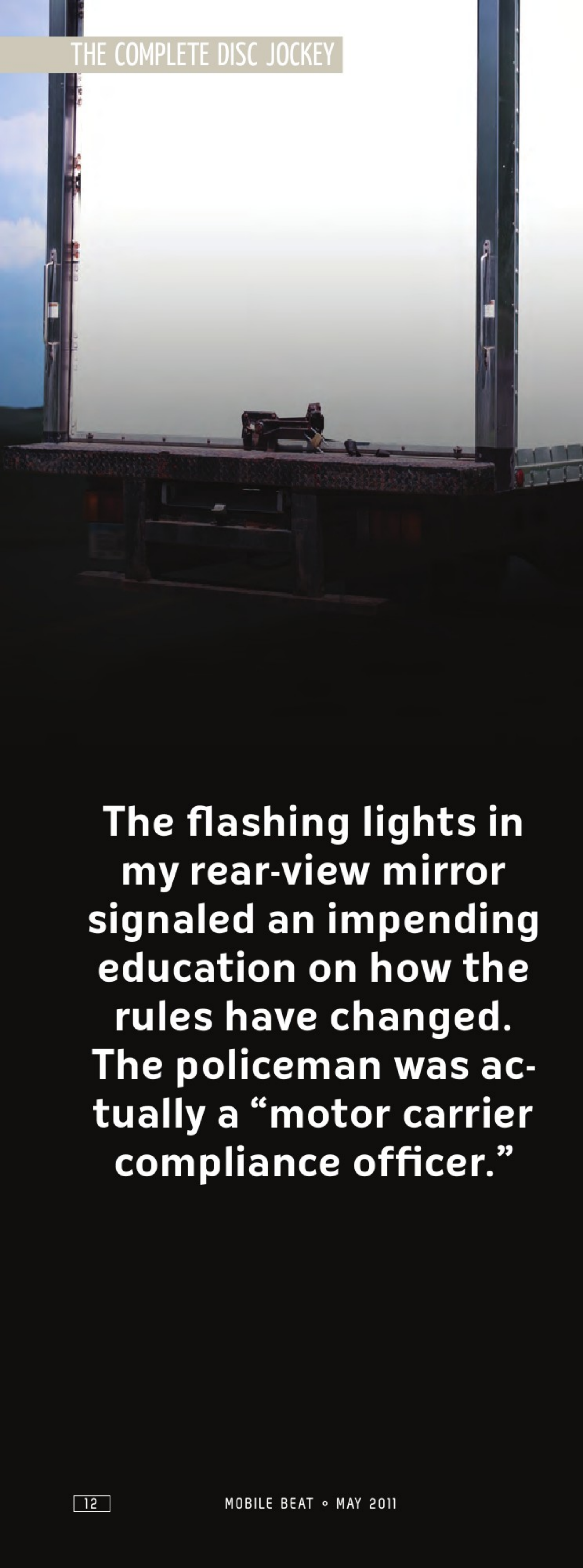
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The flashing lights in my rear-view mirror signaled an impending education on how the rules have changed. The policeman was actually a “motor carrier compliance officer.”

getting it on your vehicle.

Also easy to comply with, not to mention smart, are the rules regarding safety equipment. The officer commended me for having a fire extinguisher, but what I did voluntarily is now the law. You're also required to have some road flares (I did) and a set of plastic reflective triangles (which I didn't). None of these are overly expensive and can be found at any decent auto supply store.

BIG BROTHER (HOLDING THE COMPANY)

The next requirement is the annual inspection. According to the new rules, all commercial vehicles have to be inspected each year. Such inspections can take anywhere from an hour to an afternoon and, in my state of Michigan, run anywhere between \$85 and \$125, depending on the shop that does it. The stated reason for this is to assure that commercial vehicles meet minimum safety standards. But wait, there's more...

YOU have to be inspected, too! In an effort to show government busybodies that you have two legs, two arms and are reasonably sure that you're not going to pass out or die while driving, you must obtain and carry a “medical card” each year. This will add another \$65 to \$150 to your annual tab, and your doctor's office can usually provide you with one.

For drivers of commercial vehicles, not carrying a current inspection certificate and medical card can get you a ticket, just as not having proof of insurance can.

MUDDY WATERS: A DIFFERENT KIND OF BLUES

The last horrible violation I apparently was guilty of was not having an “E.G.V.W. plate.” This stands for “Elected Gross Vehicle Weight,” and makes drivers of heavier vehicles pay a bit more since they tend to do the most damage to roadways. At least that's the theory. When I visited my Secretary of State, they told me that they didn't need to issue a plate for vehicles under 8,000 lbs. When I told them my van was weighed and that it was nearly a half-ton under that, I was told my current plate was good. A relief, because the difference was almost \$400.00!

When I mentioned the “weight class” sticker and asked which trumped which (the actual weight vs. stated class), nobody knew. I phoned my local DOT office. They didn't know either. So this issue is still up in the air as I write this. I'm having my van re-weighed and have also contacted a local trucking group who, I'm told, deals with these issues.

With the possible exception of the license plate issue, all of these new rules are federal, so if you drive a commercial vehicle or haul a commercial trailer, they will affect you anywhere in the United States.

THINK! THINK ABOUT WHAT YOU'RE TRYING TO DO TO ME

This brings us to the opinion section of this article: whenever you hear TV news stories with people who talk about excessive government regulation, they might be thinking about just this situation. In just a four-year period, guidelines have become new regulations with the force of law, and in my case will potentially add an annual operating cost of an additional \$600.00 to my overhead. I can't help but think what this might mean to a large multi-op with a dozen large trailers. In a country that needs jobs, does placing overly burdensome regulations on small business – the fastest growing employment sector in the nation – make sense?

Until next time, safe spinnin! **MB**



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Sharpen Your Team's Special Skills

DECIDING WHAT TO DELEGATE AND TO WHOM

BY JOHN STIERNBERG •

Last time we talked about delegation of tasks in your mobile entertainment business. Beyond the concept of affordability (yes, you need to pay people), there's the idea of best fit for the job. Who has the right skills and experience?

What is the best use of my time? Is there a way that I can gauge how I feel and delegate with a higher level of confidence? This article addresses these issues and recommends three action tips for success.

EVERYONE HAS SPECIAL SKILLS

Everyone has a set of special skills based on his or her knowledge, experience, relationships, and attitude. And everyone in business has a set of needs to fill, whether they have special skills or not. That's why management, teamwork, and delegation are critical success factors.

There are certain aspects of your work that you really look forward to and others that you don't. First understand that this is normal—you are not alone! For example, you may really enjoy programming music for an upcoming gig. Doing the follow-up may not be your preference. It's easy to procrastinate on things like contract paperwork, van repair, or writing client thank you notes.

For another person on your team, the feelings may be the exact opposite. Technical and administrative people (at least the good ones) love their work, and conversely, would be reluctant to choose songs for a wedding or corporate event, let alone get behind the mixer and micro-

phone to do the show. Just imagine an accountant or car mechanic talking over a sound system—you get the picture.

ASSESSING YOUR ATTITUDE

There is an intangible aspect of the activities for which each individual has special skills that can guide your planning for delegation. Here's a simple way to look at it.

For any person, a given business task either adds energy or depletes energy. If an activity adds energy, you feel great. You look forward to doing it. You feel like you are on top of your game and no one can do a better job than you. If an activity depletes energy, you feel awkward, less than capable, bored, and maybe even embarrassed to admit that you are not good at it.

You already know what happens next. You do the good stuff and procrastinate the rest. And you feel bad about procrastination because you know that the work needs to get done. The double negative does not make a positive. It's a vicious cycle, but it is also relatively easy to change.

While this is intuitively correct, many people take a different approach and get into trouble as a result. Can you relate to the following?

"I had a business coach help me identify my strengths and weaknesses. I found out I had strengths in sales and performing but weaknesses in accounting and marketing. So I went to a seminar on QuickBooks Pro, bought a book on social media, and studied hard in my (relatively scarce) free time. After six months, I realized that I had made some improvement in understanding my weaknesses, but my shows suffered and I lost a gig on the day of the seminar."

Ouch! This person missed opportunities and squandered time just to deal with issues that someone else could have handled.

GETTING READY FOR CHANGE

You already know the array of tasks that need to be done in your mobile entertainment business, both at the gig and behind the scenes. Here are three suggestions for how to decide what to delegate and to whom.

Action Tip 1. Assess your own special skills along with those of your support team and the people around you. Make a list of tasks that need to be done, with two adjacent columns in the spreadsheet: "adds energy" or "depletes energy." You will immediately get a clear picture of where you should be spending the majority of your time (the "adds energy" stuff).

Action Tip 2. Determine whom not to delegate to using a similar approach. In most cases you will know the answer to this from experience. For example, your accountant loves her work but your cousin who offered to do promotion for you hasn't really delivered. Hmm...intentions were good but the fit was bad.

Action Tip 3: Identify the hits and misses in terms of fit with the task. Hopefully most of your team members are doing essential work that also adds energy for them. For those that are not, it's time to make a change.

HERE'S THE POINT...

The "add vs. deplete energy" exercise can be done quickly and privately, and it does not cost anything. The results will be both startling and liberating.

Be sure to implement the Action Tips in sequence: 1) assess your own special skills, 2) assess the special skills of your team members, and 3) prepare to make changes to both your own routine and that of the people around you.

Next issue we'll go deeper into how to actually make the personnel changes that will result from planning for delegation. In the meantime, best wishes for success in mobile entertainment in 2011! **MB**



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.



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Get with the Program!

BY DAVE RAMSEY •

Dear Dave,

I operate a window business in a small town. I have an employee that I've trained for a year, but we don't seem to share the same vision and morals. We have nothing in common and we hardly ever talk. He usually does his job pretty well, but it's an uncomfortable situation and I don't want to have trained my competition. How should I handle this?

Bill

Dear Bill,

I ran into the same kind of situation early on when I opened my business. It taught me really fast that you have to be super-vigilant in the hiring process. I now only bring people onto my team that I'd like to have over for dinner or spend time with my kids. If they can't pass this test, then they definitely don't have the character that I want representing my name.


There's a fabulous business book by Jim Collins called *Good to Great*. In it, he talks about the importance of getting the right people on the bus, the wrong people off the bus and getting the right people into the right seats on the bus. In other words, having the right team members in the right positions is vital to the success of any business.

Along these lines, you need to ask yourself if you'd hire the person in question today if he or she didn't already work with you. If the answer is no, then you need to start planning for how you're going to move them out and replace them.

It's an uncomfortable process, but why would you keep someone that you wouldn't hire again? Once this happens, the person needs to either leave your team or make a change in their behavior and character so that they will be someone you want to grow your organization with.

Now, it's always possible that you could mentor this person and train them to be the kind of person you want to have around. But if you can't transform them – or if it's a case where he or she isn't willing to be transformed – then be very generous with a severance deal, move them out and bring in the new person!

Dave

For more small business advice please visit www.daveramsey.com. 

Dave Ramsey, host of the nationally syndicated radio talk show The Dave Ramsey Show, is the author The New York Times bestsellers Financial Peace and More than Enough, among other financial self-help titles. After becoming a multi-millionaire, losing it all, and rebuilding his financial life, Dave now teaches thousands of people how to successfully manage their money.





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Time Management: More Play...More To Do

EXPANDING YOUR HORIZONS REQUIRES A SHARPER FOCUS

BY ROB JOHNSON •

Mobile Beat has been around for 20 years. What a milestone! In this industry where it is common for people to get in and out of the business at a rapid pace, it is awesome to see some longevity.

I know many DJs who have been doing what they love for well over 20 years. I also know MANY "DJs" who just decided to get into the business not too long ago. They may have thought, "What an easy and fun way to make some extra money."

A WIDE ANGLE VIEW OF ENTERTAINMENT

In my column I regularly discuss how to diversify and increase your MIDWEEK MONEY options. In speaking with various people who call to ask me questions about this topic, I have come to realize that TIME MANAGEMENT is a key component for longevity. If you are not able to prioritize, you will likely run into all kinds of issues.

I am involved with a lot of different things as a result of expanding my DJ business: game shows, karaoke, photo booths, bubble parties, comedy hypnotist shows, a limousine service, team building, and I am currently in the process of opening a bar/club that holds 500 people in the town I live in.

I have been traveling a lot this year and the question "What do you do?" comes up a lot. I usually answer that I am in the "entertainment business." That always leads to more questions.



Rob Johnson has hosted Trivia Parties and Game Shows for over 11 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean.

Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

If I am in the mood to chat, I will generally list the various things I am involved in. A recent response was, "Wow! What do you focus on?" The answer was easy. None of the above.

ZOOMING IN ON WHAT'S MOST IMPORTANT

I focus on FAMILY. I am fortunate to have a beautiful wife and three wonderful boys ages 14, 12 and 10. They are all very busy and involved in activities every day. One of the perks of being self-employed is that I have the flexibility to set my own schedule. I rarely miss one of my sons' events. When I do, they understand that even though I am not there, I am still focusing on my family! I am increasing my bottom line to provide for them.

My business and all of the things I do are designed with one question in mind: "How can I best provide for my family?" It is easy to let the details get away from you. It is easy to get lazy and complacent. I know. I have been there. The older and more experienced I get, the better I am at time management. I am a list guy. I am a daily planner guy. My Droid smartphone has changed my life. I put things in order of importance and then concentrate on finishing one before starting the next. It doesn't always work, but I have found that it focuses me on my priorities.

I have clearly stated a theme in all of my articles and speaking engagements. My goal is to increase my bottom line as much as possible. There are only 52 weekends every year, so if you limit yourself to weekend work, you are limiting yourself to weekend pay. You might make a great living at it, but if you do, you are in the minority. MOST people will have a tough time supporting their family if their entire income is earned

a couple of days a week. I know it takes a lot of time to prepare for weekend work during the week but I'm talking about bringing in additional midweek money.

In my business, I focus on what is going to bring me the most money for the least amount of time commitment. If I do that, I am better able to provide my family with the best lifestyle I can and I will have more time to spend with them.

WORKING ALL THE ANGLES

I stopped focusing on negative things a long time ago and now I only worry about the things I can control. I truly don't worry about my competition. I don't think I have any competition. I don't mean this in a negative way. There are lots of people that I compete with for business, but I try to network with them rather than fight against them.

My one simple goal is to answer the question "How can I do a better job for my customers?"

It is my belief that if I do the best job I can and continue to improve, my business will grow. It works. I attend trainings and conventions to improve. I hear "DJs" say they don't have time for that. I think it is the opposite. I hear "DJs" say they can't afford to attend conventions and trainings. Maybe the truth is that you can't afford NOT to attend. One nugget of knowledge or inspiration

could generate huge rewards down the road. (See the sidebar for a new learning opportunity that I'm really excited about!)

No matter what you are involved in, you will be more successful if you focus on the things you can control. Focus on the things that make your business better. Focus on what is the most important to you. If you focus on positive things and on your family, you will be successful. **ME**

Get Interactive...in the Sun

When it comes to conferences, this year I am most looking forward to the Interactive Entertainers Showcase that DigiGames is sponsoring in November. It will be entirely designed for the interactive entertainer and will feature some of the top performers in our industry. In addition to being a great learning environment, the conference is planned in the Bahamas, so it will be an awesome location and a lot of fun. For more information please call DigiGames.

A close-up photograph of a woman with blonde hair and brown eyes, smiling slightly. She is holding a black smartphone in front of her face. The phone's screen displays a quiz interface with a blue background. At the top, a dark blue button contains the text 'PLAYER 1'. Below this, the question 'What is DigiGames working on for 2011?' is written in bold black text. Four answer options are listed in colored boxes: a red box for 'A) Turning cell phones into wireless buzzers.', a green box for 'B) Setting up an entertainer's 3-day convention.', a green box for 'C) Creating performance opportunities for entertainers.', and a dark blue box for 'D) ALL THE ABOVE.' in yellow text. At the bottom right of the screen, it says 'SCORE: 814'.

PLAYER 1

**What is DigiGames
working on for 2011?**

- A) Turning cell phones into
wireless buzzers.**
- B) Setting up an entertainer's
3-day convention.**
- C) Creating performance
opportunities for entertainers.**
- D) ALL THE ABOVE.**

SCORE: 814

(Hint: The answer is 'D')

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Teaming Up for Winning Events

EVENT PLANNERS AND DJS: PRO OPINIONS AND STRATEGIES FOR COLLABORATION

BY RYAN BURGER•

The bride has hired a wedding planner, the facility has its banquet manager, and as professional DJs/MCs, we are also involved in planning major portions of the wedding reception. Unlike photographers, videographers, cake suppliers or florists who have smaller parts to play, or work mainly from the sidelines, capturing special moments or being the lead for smaller portions of the day, DJs typically play more of an organizing role, one that may overlap with that of other planners.

The challenge for DJs is to work in tandem with other planners, with the goal of making things run as smoothly as possible for everyone, especially the families.

We spoke to some professional event planners recommended by DJs on Start.MobileBeat.Com and Mobilebeat's Facebook wall, and got some perspectives from them about what the DJs are doing right and wrong.

BEING A TEAM PLAYER

Karen Lupica of Exquisite Weddings of Central Florida has seen the full spread of DJs. "There are always those DJs that I know

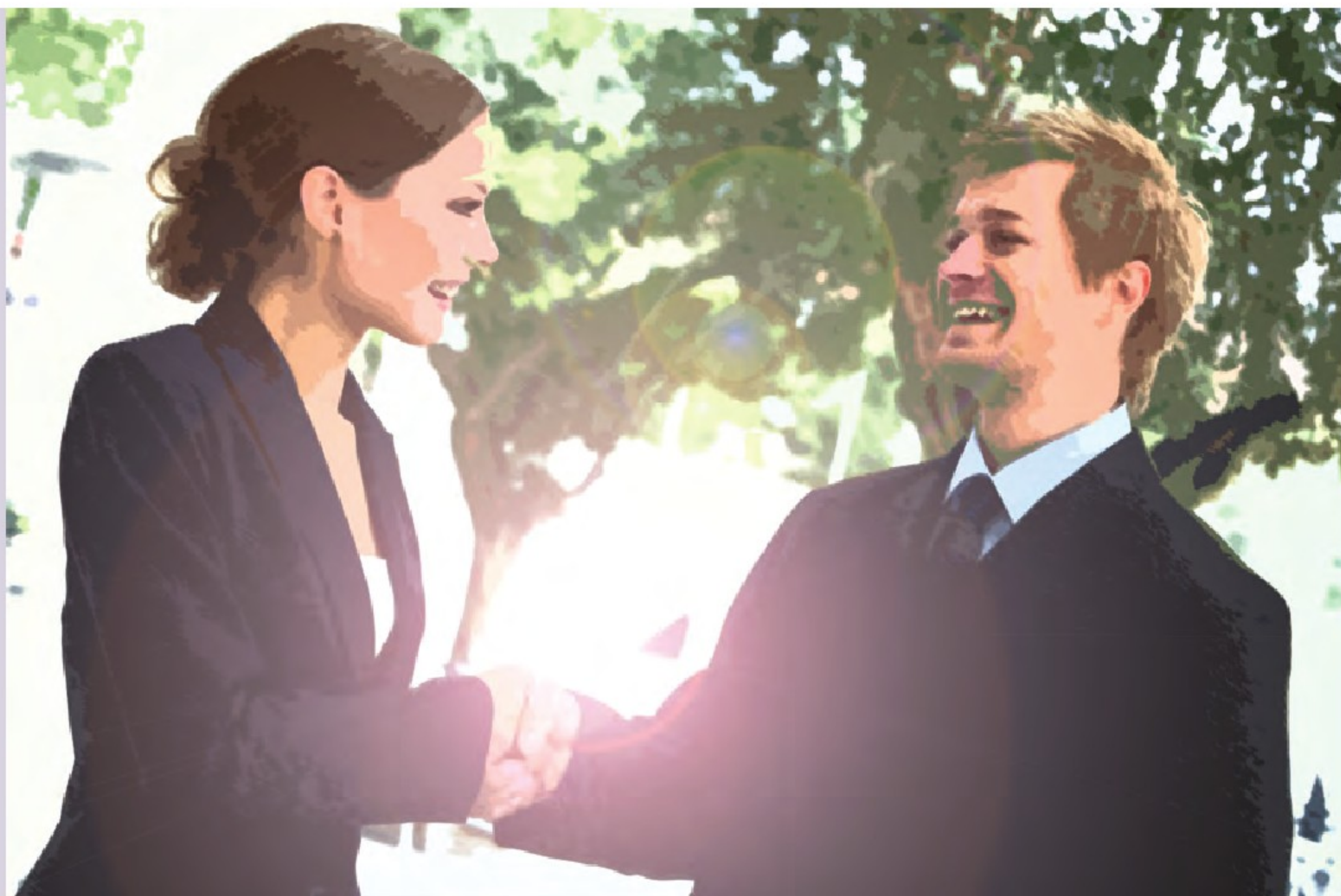
when they are booked for my wedding that I am going to have a GREAT, SMOOTH time with the reception."

"They are the ones," she continues, "when, even if I am just the 'day-of' coordinator, I get so excited because I know that although my bride has planned the entire wedding herself, the reception will not be a bust because she has chosen a fabulous DJ." Clearly, even brides who spend a lot of time creating their dream wedding ceremony may need a DJ's planning and organizational skills to finish their big day with the party of a lifetime.

"Then," adds Karen, "on the flip side, there are DJs that I get that I am not as excited to work with."

Heidi Baugart of Heidzillas in Cleveland, Ohio sums up what it takes to build a solid planner-DJ relationship: "The best DJs I've worked with understand that we're there to be on their team and make their job easier, and vice versa. In advance, we go through and agree on the reception's order of events and general timeline. If there are any changes, we give each other the heads-up or work through the best solutions."

Of course, a basic part of being a team player means simply "showing up" to do one's part. Laura Robertson of Touch of Style Events in San Luis Obispo California provided a prime example of an event planner's DJ nightmare. "The night was going really well and people were having a blast dancing under the stars. But then my assistant and I noticed that we had just heard the same song twice in a row. So I walked up to the DJ table and noticed





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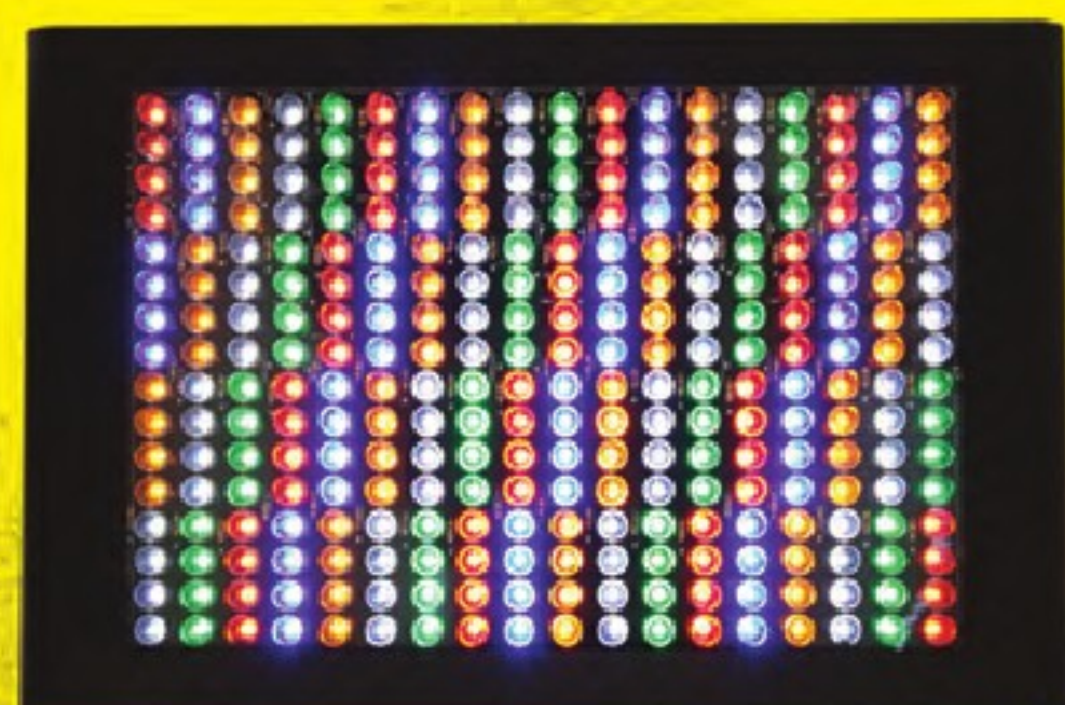
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“The best DJs I’ve worked with understand that we’re there to be on their team and make their job easier, and vice versa.” –Heidi Baugart, wedding planner

he wasn’t around, so we searched for a bit, long enough to were the song had played a total of 3 times in a row.” It was all because the DJ decided to step out for a moment—what turned out to be more the just a moment. The situation might have been averted had the DJ simply communicated with the event planner.

The complete opposite of the disinterested, absent DJ is the DJ who is so aware of the team’s mission that they simply do whatever needs to get done, even if it means pitching in on non-DJ stuff. Laura also offers a great example of this true team player. “We made it through the ceremony with no rain but half-way through cocktail hour it started to sprinkle. My assistant and I were finishing the final touches on the reception inside and we noticed the rain starting. So we were going as fast as we could to finish so we could get the guests inside immediately. Both of the DJs working this event jumped right in and started lighting candles and helping us with some final details. It was amazing... they noticed right away that we were running around and they just jumped right in without us having to ask! The best part was that the bride and groom never noticed.”

The bride and groom didn’t notice, but the wedding planner did. You can be sure this DJ company received more referrals from the planner because of their full-on team spirit.

FLEXIBILITY IS KEY

Yes, you have gone through all the planning with the couple in advance, but planners appreciate keeping things smooth and flowing right. “I can really appreciate when the DJ checks with me to be sure that the couple are okay to move to the next event, no matter what the timeline/itinerary says,” says Karen Lupica. “I’ve had DJs that are such sticklers for the timeline that it is absurd.” You need to be working with the bride and suggesting, not pushing.

Another key to being successful in the wedding business is updating the other vendors as to when things are about to happen and even telling the guests in advance by five minutes. For

example: “Coming up after this song is the garter and bouquet toss, so all you singles out there get ready!” It’s also good to check with the wedding coordinator and the photographer and videographer to make sure they’re also ready for the special moment. As Karen explains, this keeps her from having to “scramble to make sure the photographers aren’t eating, or the videographer isn’t in the bathroom, and ensures that the mother of the bride is not having a cigarette break.”

“The DJs we have a hard time working with think they are the reception coordinators, that we don’t need to be there,” says Heidi Baumgart. “They tell us how they want to do things, won’t give us a chance to weigh in on venue policies, on how the family wants things, or other suggestions. The night of, they won’t keep us in the loop. Thus, we’re often duplicating efforts, from checking in on the couple to telling the vendors what’s next. And we often have different instructions, thus confusing everyone. When you aren’t working with us, you’re working against us.”

TEAM-BUILDING

A great way to build your relationship with a wedding planner is to meet separately from the stress and excitement of the events for which you both share responsibility. Why not go out for a bite to eat and and some shop talk with a planner you work with regularly? You could invite them with something like “When we work together on Saturdays we’re always at someone else’s beck and call, and we don’t have much time to talk that isn’t rushed. How about an un-hurried lunch later this week?”

A wedding planner can be your best friend (and one of your best sources of leads) if you’ve built a mutually beneficial relationship; but also the toughest person to work with (and a real headache), especially if you don’t work WITH them. Just remember, you share the goal of making everything the couple has planned for the wedding reception work out smoothy, to make it the best day of their lives. **ME**

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“DJ” in His DNA

DJ CRASH COURSE PRODUCER JOSH YAWN
WAS BORN TO BE A DJ



In 2010, Mobile Beat began a partnership to create a unique, definitive series of educational tools for mobile DJs of all skill levels, entitled *DJ Crash Course*.

Ryan Burger of Publisher of Mobile Beat recently sat down with his partner on the project, executive producer, writer and host, Josh Yawn, to find out what makes him tick.

Ryan Burger: Josh, tell us a little about yourself.

Josh Yawn: I've been working as a mobile DJ work since I was very young. I was enamored by just the concept of both radio DJs and mobile DJs. I used to call the radio stations and ask them questions like, "How do you know when to stop talking before the lyrics come in?" Or, "How many CD players are you working with to not have silence between songs?" All these little things really interested me.

I was about 11 years old when I went to my first school dance, and that was the first time I ever saw a mobile DJ. Instantly I knew that's what I wanted to do. And so then I started calling the mobile services in the area.

M B: You drove them nuts too, you're saying.

J Y: I basically drove everyone who had the title "DJ" in my area insane. And so I learned more about mobile DJing. I booked my first gig when I was 11 using my dad's band equipment. That's where it all got started.

M B: Okay. To rewind for everybody else, about a year ago or so we started talking about putting together what eventually became known as [ITAL] DJ Crash Course. We partnered on the whole project. Can you give people the lowdown on what DJ Crash Course is all about?

J Y: *DJ Crash Course* is an educational DVD series for mobile DJs of all skill levels. Our first volume, *The Inside Spin*, covers music, pricing, types of events, gear maintenance, marketing, reserving shows, beatmixing, clean setups and more. We've had more experienced guys--guys that have been in the business for twenty years--fall in love with this one. It's great, whether you're new to the game, been at it for a long time, or you're training new DJs in a multi-system business.

And then our second volume, the *Equipment Edition*, covers sound and lighting gear and all the little ins and outs like cables, stands, programming and things that you might find that are overlooked if you go to another source. And we don't just show you what it is; we show you how to hook it

up--how this connects to that, and how that connects to this to make sound, for example. We don't just say, "Well, here it is."

MB: There are a lot of different books, DVDs and seminars out there for the DJ industry that have gained national exposure over the last 5 or 10 years. What makes [ITAL] DJ Crash Course different than what anyone else has put out there?

JY: *DJ Crash Course* is the only DJ educational tool with broadcast-level production value. The information is rich and appeals to DJs of any skill level. We've got tons of visuals to accompany our information that would be difficult to rival. That's due in large part to CHAUVET and Pioneer DJ, who provided some great gear, which not only contributed to our equipment portions, but to our set as well.

We've also taken lots of care to ensure the information is not just comprehensive and detailed, but also easy to understand and presented in a fashion that doesn't make viewers fade in and out.

MB: What's your life like outside of DJ'ing? I remember you telling me about some game shows and *You Can't Do That on Television*. I grew up with that show.

JY: Yes, I work in television. I was blessed enough to be able to follow both paths that were my childhood dreams—DJing and television. I work as a host, voice-over artist, producer, and music composer. I've also done some casting.

I hosted for Game Show Network in LA on a show called *GSN Live*. I was the executive producer of the reunion of *You Can't Do That on Television*. We did that up in Canada with the original cast and the original studio with the original sets. I was a casting assistant on *Biggest Loser*, *Last Comic Standing*, and *Supernanny*. I worked for Nickelodeon for a little while behind-the-scenes for a show called *My Family's Got GUTS*, with Ben Lyons from E!.

And that also paved the way for me being able to do *DJ Crash Course*. It's been a blessing and I'm having a blast. Working with you guys has been nothing short of amazing. Doing a project such as this has to begin from an honest place and I hope DJs continue to enjoy and learn from all the hard work we've put into *DJ Crash Course*.

Check out www.djcrashcourse.com or www.mobilebeat.com to purchase or find more information on Mobile Beat's *DJ Crash Course*. **MB**



ADDING SOME VISUAL FLASH

The new **Flash Panel 16** from **American DJ** is an affordable LED screen solution for mobile entertainers. The square panel features 16 RGB pixels that can be controlled individually via DMX to create dynamic colorful effects, chases, images, text, or any other visual element that a club or DJ wants to display.

Lightweight and easy to use, the Flash Panel 16 can be linked in multiples to form a video screen of any size, able to "broadcast" custom graphics, messages and marquees such as club logos or birthday or wedding greetings.



Compact and easy to assemble, each unit includes 3-pin XLR, DMX input/output connectors, along with standard IEC connec-

tors to link panels to each other. Each panel measures 9.8"L x 9.8"W x 1.85"H and weighs just 3 lbs. It can be controlled by any universal DMX-512 controller (48 DMX channels per panel) or via an optional CF card controller (Model: FP CFC). It also provides a stand-alone mode via convenient dipswitches on the rear panel. Each panel comes with a white diffusion cover that can be attached to give it a different look. The Flash Panel 16 draws only 6W of electricity maximum per panel.

www.americandj.com

CASING MAJOR TRENDS

Colorado Sound N' Light aims to help mobile entertainers offer trendy uplighting with minimal effort, with the new **Low Profile 6 Pak with Roadcase System**. The system can be completely wire-



free, running on high-capacity batteries hidden inside the light housing. It can run for 14 hours on a single battery charge (with a 1,000-charge lifespan). A supplied

wireless RF remote controls mode functions; to cover large halls needing multiple uplights, the remote can control up to 50 individual units. The Low Profile 6 Pak is available in a 60-10mm LED version or 12 1-watt version.

CSL has also put their unique stamp on the mobile photo booth trend, with a new division: **AFunPhotoBooth.com**. Instead of a completely enclosed booth as you'll find in many other systems, the CSL system employs an ample, suspended green screen, along with photo processing contained in their traditional rock-solid roadcased system. A black photo background is furnished for regular formal pictures, while the green screen technology lets you superimpose your guests onto any fun background scene imaginable.



www.csnl.com / www.afunphotobooth.com

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CHAUVET has released of three ultra-compact, less-than-one-pound, plug-and-play lasers: **MiN™ Laser FX**, **MiN™ Laser RGX** and **MiN™ Laser Star**. Projecting a variety of laser patterns onto any surface, and covering huge areas with or without fog, they can be controlled

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MiN™ Laser FX projects six different effects. Red and green lasers enhance the ambiance of any party by creating circles, lines, stars, dots and more. MiN™ Laser RGX projects thousands of beams covering ceilings and walls. MiN™ Laser Star projects dozens of green stars and red laser beams to provide big coverage at small parties.

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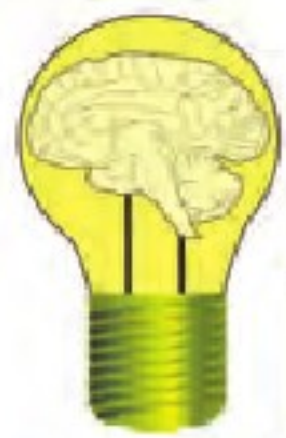
From the masters of simulated environments, **SnowMasters**, comes a new version of their original Flogos ("flying logos") concept: **Flogos-Lite**. The unique foam-based technology releases custom-designed foam shapes that float away on the air, generating an extra "wow factor" for indoor as well as outdoor events. Unlike the bulky original unit (up to 400 lbs for the 36" model), Flogos-Lite packs the idea into a mobile DJ-friendly package less than 70 lbs that also tears down to a 13" tall transport configuration. Available in 24" and 36" variations, the Flogos-Lite unit houses a built-in automatic timer to fly the floating clouds at different intervals or power on/off. When in its mobile configuration, it can be pulled, by one person, like a large piece of luggage.

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Some Material Referenced from
www.rane.com/djtimeline.html

MB

DJ/Music Industry

1991

May: First Mobile Beat issue published • August: MBs first DJ gear buying guide • First MB Top 200 Music List

Denon launches its first dual CD player for mobile DJ market, the DN-4000F, featuring beat shift, scratch effect, instant start and auto cue • Abracadabra-The DJ Store (now IDJNow) opens

June: First issue of Promo Only released (Promo Only CD), featuring the newest 12" club releases on CD

1993

Denon releases the Denon DN2000-F, the first dual CD player with seamless looping and onboard sampler • American DJ introduces the Jewel, the first affordable moving head lighting effect • First ERG Nu Music Traxx CDs produced

1994

Pioneers CDJ500G becomes the worlds first table-top DJ CD player • QSCs Powerlight series debuts, making power amps more mobile DJ-friendly

1995

November: ProDJ.Com goes online

Denon debuts the SMX-2000 the worlds first DJ mixer with onboard sampler • ERG expands CD distribution to US from Canada

1996

January: Mobile Beat presents small DJ educational program at the Nightclub and Bar Show in Las Vegas

Lighting manufacturer American DJ (founded in 1985) establishes new American Audio division

Mobile Beat: In the Beginning...

MOBILE BEAT'S ORIGINATOR GIVES A QUICK HISTORY LESSON

BY BOB LINDQUIST •



WELCOME

It is with great pleasure that I introduce you to **Mobile Beat**: The first and only trade magazine specifically for Mobile Disc Jockeys. **Mobile Beat** has been in the planning for nearly three years. It has as its foundation countless telephone and person-to-person interviews and discussions with Mobile DJs throughout North America and this is just the beginning! We've gotten this far by listening to the comments and concerns of DJ like you and we are not about to stop now.

Mobile Beat is your source for the "news you can use" to meet the challenges of operating a competitive marketplace. Take a look through this special publication is anything but "fluff". Here is the information you have been asking for, written and edited by a staff of experienced Mobile DJs who are specifically interested in promoting the Mobile DJ.

When Ryan Burger (the Arthur Carlson of Mobile Beat) asked that I pen this short missive chronicling Mobile Beat's humble beginning, I wasn't really sure where to start the story. The case could be made that the publication's roots go as deep as my own obsession with music, audio systems and broadcasting—and that goes waaaaay back.

But that would take all day and comes up lacking (except for a few side stories) in terms of being truly riveting content. So, to save time, let's jump forward (well, backward actually) to 1984 as I try to piece together, to the best of my recollection, how timing and technology collided to create the perfect storm that led to "Mobile Beat: The Premier Issue."

Aside from its Orwellian implications, most computer geeks will recall that '84 was the year that Apple introduced the first Macintosh computer. At the time, along with hosting a morning radio show, I was a partner in an advertising agency and doing DJ shows on the weekends. When I first got my hands on a Mac, I immediately recognized it's potential—which back then was nothing compared to today. At that time, we were still composing copy on electric typewriters and sending it out to be typeset. The Mac was a really big deal, but aside from making quick work of ad layouts and radio copy, I really couldn't find a way to make money with it... until some friends prodded me to write a book about how to start

a DJ service. From their encouraging words Spinnin': How To Score A Hit As A Mobile DJ was born—complete with a step-by-step guide detailing what to say and what to play at weddings, handy illustrations on how to slip cue vinyl, and really corny chapter titles.

At about the time that box upon box of finished printed copies of Spinnin' were delivered to my house, something else arrived: A magazine entitled DJ Times. While impressive overall, DJT seemed to be really lacking in terms of content for mobiles. I called up the editor at the time, Chuck Arnold, complimented him on the new publication, and offered to write a monthly column for mobiles—in exchange for an ad promoting my book. We did the deal, but instead of a column for mobiles, he asked if I would do something a bit off beat that DJs would hopefully find humorous. I love writing stuff that's over the edge, so I delivered him the first six columns in exchange for ads. The good news was, he thought the stuff was really funny; the bad news was, a lot of the readers didn't. Some even complained that it was offensive. (Gimme a break!)

At least I had somewhat established myself with the DJ community, so rather than give up, I went right to the top and made a pitch to DJ Times' Publisher, Vinny Testa, suggesting that he do a magazine for the up-and-coming audience of mobile DJs, but he didn't even nibble. So convinced that the timing was ripe for a magazine for mobiles, I just started making wild pitches all over the place—many that ended with me being told "Don't quit your day job!"

Anyway, the more I thought about it, the more I realized that there was only one way to get this done. I now had the means (the Mac) and the need (I gotta sell these books!) to start a publication for mobiles DJs. And the rest is pretty much history. I raised the initial cash for production through the sale of ads in the back of Spinnin' and it's sequel Spinnin' 2000. Then, just prior to the launch of the first issue, another Rochester area DJ, Mike Buonaccorso, decided to join me in this insane leap of faith, and left a secure position with a family owned company to try his hand at ad sales for a non-existent publication. To this day, I'd bet the farm that Mike still recalls who bought the first ad from him. Twenty years later and the smell of our dining room stacked with 10,000 freshly printed copies of Mobile Beat remains in my mind. My wife, our two daughters, and myself spent an entire Easter Sunday manually labeling and bundling copies of that first issue for shipping.

We had hoped that once our first issue was out the door that the naysayers would be silent. Not so. Then again, you have to expect that when you try to do something bigger than yourself, the sidelines will be filled with well-meaning folks who would like to see you go down in flames. But we just kept keeping on. For the first few issues, it was touch and go, but God always provided a way and with each issue more subscribers and advertisers got behind the publication. It is truly their support that has made Mobile Beat a centerpiece to the mobile DJ community for two decades. **MB**



Thunder Still Rolling

SINCE BEING PART OF MB'S DEBUT, CHRIS PANGALOS STILL FILLS DANCE FLOORS

Since we are celebrating 20 years of Mobile Beat, we thought it would be fun to check up on our very first DJ profile.

In MB #1 we interviewed Chris Pangalos of Rolling Thunder Productions, our of Charlotte, NC, and we were happy to hear that he is still very much involved with mobile entertainment. We contacted Chris and got an update on what has happened in the last 20 years with his mobile service, club gigs, and a variety of other topics.

Mobile Beat: So, how did you end up in the very first Mobile Beat issue?

Chris Pangalos: ...I think I kind of found them. Years ago, I read a book called *Spinning 2000* by Bob Lindquist. I really was a knowledge junkie back then, trying to read anything I possibly could about the DJ entertainment industry, and back then there really wasn't a lot of stuff. I found it very informative and really enjoyed it. Somehow I was able to contact Bob, and we ended up speaking on the phone for a while and sharing information back and forth. And one of the things he mentioned to me was that he was thinking about possibly starting up a DJ magazine. And I thought that would be fantastic, because like I said, it was really tough to get good information at the time.

So when he asked me my opinion, I said, "Go for it. Give it a shot. See what happens." And so he did...I had offered to help out, to feel free to give me a buzz. And he did. He said, "I'm going to do the magazine and we'd like you to be the very first DJ that we're going to profile." As they say, the rest is history. Here we are, 20 years later.

MB: I'm looking at a picture of you with your mullet, in all of your Don Johnson-ish glory. It looks like you were more into the club scene then... How have things changed for you in those 20 years?

CP: Well, it's changed a lot. That pic-

ture you're looking at is probably late 80s/early 90s. Creative Loafing is the local entertainment magazine here in the Charlotte area, and they have some different awards every year... One of them in the entertainment section happens to be nightclub DJ. I actually won that one three times.

So you're right: Back then I was more into the club scene. I worked in all the major clubs here in the Charlotte and surrounding areas. But as time progressed I kind of moved more towards the mobile end of the spectrum; still having my hand in some of the clubs but really pushing more towards the mobile end... As demand grew, I began hiring and training other DJs. And the company really grew to, at one point in the mid-90s, was the largest DJ company in the Southeast.

And then in '95, I kind of put everything on hold and did a crazy move. Nobody could believe I did at the time, but it was always something I wanted to do. I signed up for the Marine Corps. So at that time, I had most of the DJs booked for at least a year to two in advance...I spent four years overseas, getting out as a sergeant in the infantry. I was a machine gun section leader for our battalion's helicopter assault company and I was also a hand-to-hand combat instructor.

Came back in 1999, just in time for the big Y2K celebrations...They had a huge event planned here in Charlotte. I think it was called the "Uptown Downtown Countdown." They basically blocked off all of uptown Charlotte; had four major stages set up. Three of them had bands and then one had a DJ. I was selected to be the DJ for that, and ended up (through no fault of my own, but just I think the way people were into the mood that night) basically stealing the show...It absolutely rocked. There were more than 35,000 people there. It got so crazy, the police had to tell me to calm the people down. It was a great way for me to come back from

There's nothing like going out and having people dancing and sweating and girls kicking their shoes off and guys taking their ties and turning them into headbands and people having a great time; and at the end of the night, having people come up and say, that's the most fun I've had in years. I don't think you ever outgrow that feeling.



being overseas...for me to get back into the Charlotte scene.

M B: Have you come back as a single operator? Have you ever hired any other people again?

C P: What I did when I left was kind of let everybody go do their own thing. I had a lot of really good DJs that have since gone on to do their own thing and have been very, very successful. So I'm happy about that for those guys.

I came back, kind of got Rolling Thunder back to where it was before I left, and pretty much started doing it mostly by myself. I didn't really want to get into the big responsibility that I had before the Marine Corps. I had been booking over 100 DJs up and down the whole East Coast of the United States. It was really a lot of work. Another reason...[was that] I took a job with a major pharmaceutical firm, and that took up a lot of my time.

So DJing sort of went from being my main income to being slightly more than part time...Now, I'm still working full time for the pharmaceutical firm. I do the DJing myself. I really don't have to worry about training other DJs and being responsible for other DJs. It's just me. And occasionally, at peak times of the year I do book some other DJs for events. But it's pretty much just myself now...Back then, I was single and it was easy to just kind of go with the flow, have no worries. But now I'm married. I have three kids. There's a lot of things you have to consider...insurance issues and college educations that you have to worry about.

I'm happy where I am right now. I still have a great love of DJing that I don't think I'll ever lose. There's nothing like going out and having people dancing and sweating and girls kicking their shoes off and guys taking their ties and turning them into headbands and people having a great time; and at the end of the night, having people come up and say, that's the most fun I've had in years. I don't think you ever outgrow that feeling.

M B: What are you using nowadays for your gear? I mean, you've come a long way from Technics, I imagine.

C P: You know, as all old school guys like myself that started back in the '70s and '80s, we all grew up and cut our teeth on the old Technics 1200

turntables and using vinyl...For a while, there were cassettes in there. I don't think a lot of DJs used cassettes simply because it was difficult to queue up music. You'd have to fast-forward, rewind, fast-forward...But tapes were good for making mixtapes, great for auditioning, for going to a new club and saying, "Hey, I'd like to apply for a job as a DJ; here's a cassette of some of my mixes and me in action."

The switch to CDs was a difficult transition because I just grew up with having your hands on the turntables. Change is difficult for everybody. I felt that anybody could come along and push a button on a CD and call themselves a DJ without having to learn the skills of manipulating turntables. But as more and more CD players became DJ-friendly with pitch control and the ability to lay your hands on them and scratch a little bit, I did make the transition over to CDs.

A lot of guys that I know have even gone further into the whole computer thing and going to their gigs without actually bringing CDs, but using personal computers and having everything loaded out of there and able to DJ that way...But I still have not gone that way, although I do bring computers with me. It's more for looking through my music sources, because there's probably 80,000 songs that you have, and it's much easier to just punch it in and look it up on there. But I still am comfortable using CDs now, simply because, like I said, I'm at the point in my career where it's not the full-time business.

God forbid I ever lose my day job and I have to go back to DJing full-time, I'd probably make the switch from CDs to computer.

M B: Anything else you want people to know about you?

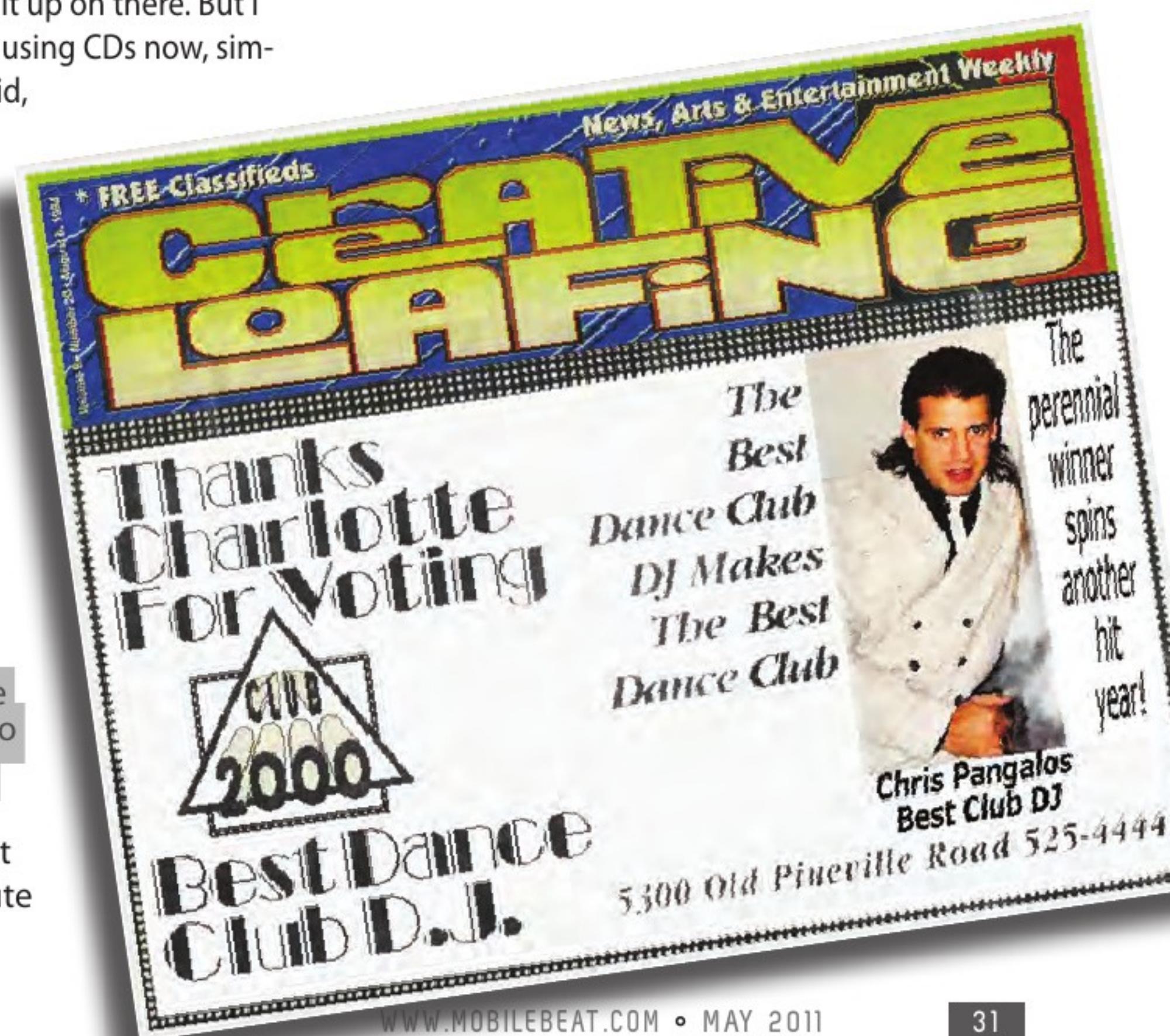
C P: I'll just say that it's been an absolute



pleasure to do this for as long as I have been doing it. And who knows, 20 years from now? I mean, there are friends of mine that are in their 60s that are still DJing out there...

If you have a personality and you can relate to people, I think there will always be a place for somebody like that. Obviously you wouldn't send somebody to do the latest all-night club gig at 50 or 60 years old...but for reunions, oldies gigs; something where that personality fits.

If you're got a well-spoken entertainer who can relate to the crowd, I think you will always have a place in the entertainment industry. All you have to do is look at some of the great entertainers out there, not necessarily in the DJ world, but just entertainers as a whole, and some of these folks are still going into their 70s and 80s...Who knows how long you can keep going when you're doing something you love? **ME**



Mobile Beat Timeline

1997	January: First Mobile Beat Las Vegas Show at Crowne Plaza Hotel	July: National Association of Mobile Entertainers founded • Rane releases the MM 8x Mojo Club/Mobile Mixer.
1998		Planet DJ opens • Pioneer EFX-500 Effector is first pro DJ-specific effects box (providing echo, flanging and filtering)
1999	June-July: First Mobile Beat Summer Show, in Cleveland, OH	Sean Fanning creates Napster • PCDJ launches Digital 1200SL, the first commercially sold dual-MP3 DJ software player • DJFinder (now DJ Event Planner) debuts online tools for DJs
2000	February: Mark Ferrell keynotes "The \$1200 DJ" at MBLV4; MC Hammer also appears	Atomix debuts AtomixMP3 (now VirtualDJ) software • The Pioneer CMX5000 is the first auto-BPM-mixing dual CD player • Denon releases the DP-DJ151 thr first analog/digital DJ turntable with key adjust, digital output and 3 brake modes • Rane debuts the MP 44 Club Mixer, the first with built-in limiters
2001	February: Bob Carlisle performs "Butterfly Kisses" at MBLV5 • June-July: MB Summer Show moves to Chicago	Apple launches iTunes • Pioneer unveils the CDJ-1000 the industrys first touch-sensitive digital turntable; it quickly becomes a standard in clubs • March: Promo Only launches music video DVD service after purchasing Wolfram Video (2nd largest video library in world) • Ranes TTM 56 is the first magnetic fader DJ mixer • DJWebmin event management software debuts • The VocoPro CDG-8000 becomes the first pro dual DJ/karaoke CD player • TM Century PrimeCuts music service for DJs launches (now TM Studios)
2002		DJ Intelligence (originally Music Intelligence) launches online music search and request tool



MB and MB: The Next Generation

After 20 years with Mobile Beat, the name Mike Buonaccorso is pretty solidly connected with Mobile Beat Magazine. But who knew that Mike Buonaccorso JUNIOR would follow many of the same paths as his DJ dad?

April 12, 1988 was a Tuesday, and Mobile Music of Rochester, a DJ company in western New York run by Mike Buonaccorso, Sr. The father found it convenient that his first son would be born on a weekday so as not to interfere with those weekend gigs.

By the age of five, Mike Jr. and younger brother Joe had been exposed to sound and lighting equipment on a regular basis. Once Mobile Beat went into print, while other families of children that age vacationed at Disney, the boys' tourist destinations might be a NAMM show or a DJ show in Canada. The holidays became opportunities to torture the relatives with their makeshift light shows and interactive productions in the basement.

By 1998, and the second Mobile Beat Las Vegas event, Mike and Joe had already become regulars, doing everything from hustling swag or candy bars to serious positions working with floor management.

Upon high school graduation, while Joe set out to serve his country in the US Navy, back on the home front, Mike Jr. continued to move along in the DJ industry by resurrecting Mobile Music, which had been somewhat dormant for several years. The company's claim of "Serving Western New York

since 1980" regained true authenticity, with the younger Mike expanding the services of the company into karaoke rentals and photobooths, and doing occasional club work. The elder Mike now serves as advisor, as well as doing a few jobs under the subheading Babyboomer DJ Service, "So I know what I'm getting into," as Mike Sr. puts it.

When asked where his extensive knowledge of a variety of DJ topics came from, Mike Jr. replied, "It's kind of hard to stand in the back of the room at a DJ convention for 15 years and not learn something."

Rarely has a DJ of his age had access to such a treasure trove of information to glean from, as his home is a virtual library of DJ data, including every Mobile Beat seminar on audio or video and hundreds of DJ products Mike Sr. has accumulated over the years.

As a result of that knowledge and experience, Mike Jr. is now a staff writer for product reviews, which appear frequently in Mobile Beat Magazine, and he has assisted Jake Feldman on the road during the Mobile Beat tour.

The similarities don't stop there. This past May, Mike Jr. graduated from the Rochester Institute of Technology—his father's alma mater—exactly forty years after Mike Sr.

As MB (the magazine) enters its third decade, MB (senior) continues his leadership in the DJ arena, most notably as MBLV show producer. The younger MB has now picked up the torch, and it looks like the family business is in good hands. **MB**



Photo by Natalie Sinisgalli Photography - nataliesinisgalliphotography.com

More than Two Decades of DJ Tech: One Company's Journey

MOBILE BEAT'S PRESENT PUBLISHER TAKES A LOOK BACK AT GEAR AND MORE

BY RYAN BURGER •

Mobile Beat is 20 years old this year, so that makes my mobile disc jockey company 25 years old.

In 1986, I started my mobile DJ service along with a friend at our high school radio station when a couple of middle schools and other area groups called asking for DJs to do their dances.

ECHOES OF THE PAST

Way back when, we used a belt-drive consumer turntable, a dual cassette deck and one of those newfangled CD players, all going through an Audio Centron amplifier and Sunn speakers (a nice step up from my first couple of gigs using an Onkyo tuner/amp that would overheat with four home speakers wired too it!). I hit the new generation just right with that CD player. CD singles weren't popular yet in 1986, but CDs still became the best way to get new music. (This was way before services like Promo Only, ERG, RPM or PrimeCuts were available.) I would buy cassette singles and manually cue them up before the dance right to where the music started. I'd put one in the deck, be ready with the stop button, and once I heard music, spin it back about a full turn so that the song would start right on. I used my Radio Shack DJ mixer to move between the two sources.

GRADUATING TO BIGGER GIGS

I started keeping track of my gigs using paper forms that listed the event details. I had some great brochures for the time, promoting myself as the "\$150 DJ service." I actually ran across one of them about 10-12 years ago that a facility had handed out to a potential client, and I had to tell them that the brochure (and price) was out of date, but



that we would still love to work with them.

After high school we moved the company with us to Iowa State University and tapped into the college party scene. Sometimes we would set up in the dorm lobby and crank the tunes from 9 PM to 2 AM. Alternatively, we would work the fraternity parties with two sheets of plywood in front to protect us and our gear from beer splashes. Our carpeted speakers would end up smelling of all kinds of funky things.

Marketing to those audiences was easy because we lived on campus and would put flyers in the dorm boxes and more. At one point during my college days (and the five years or so after that), we would have three or four parties going on at one time, which I would go and set up, then relax and surf the net, circa 1994.

A SITE IS BORN

At that point it wasn't really much of an Information Super Highway, as they called it, but I enjoyed the chat areas and email. I started to see the potential of this new medium.

So, in 1995 I created the first online gathering place for mobile DJs, originally called ProDJ.Com (a domain name that has since been sold to a DJ store).

Not long after that, a friend in my local DJ network, Rick Ludwig, introduced me to Mobile Beat (after I had been a reader of DJ Times for a year or two.) Mobile Beat stuck in my head, and as soon as I created The Internet's Source For DJs, I had to contact the owners. That began a long relationship that ultimately resulted in ProDJ acquiring Mobile Beat.

TECH KEEPS GETTING BETTER

But back to the DJ service. Moving into the '90s, services like Promo Only began taking care of my music. Pro DJ gear truly came into its own, with high-quality mixers and CD players becoming the norm. Marketing became web centric and highly targeted. We had started doing bridal fairs, and weddings became the largest (and most profitable) portion of our business.

In the late '90s, under the influence of cutting-edge tech seminar speakers at the Mobile Beat conferences, I began making the transition to MP3 (a feat that we wouldn't fully accomplish until about 2002.).

We also began keep track of our company gigs in Customware's Infomanager 2, which we would continue to use until we moved to a combination of DJ Intelligence/DJWebmin (eWebmin) around 2005.

From a high school kid who thought he might have a career in radio and who thought this mobile DJ thing would help him make some good money during college; to a full-time mobile DJ dabbling in the Internet; to owner of a full-fledged online portal for DJs; to publishing the industry's #1 trade magazine; what a fun ride it's been! I wonder what's coming up in the next 20 years for me, my company, and for the industry? **MB**



Mobile Beat Timeline

2003

June-July: MB Summer Show in Orlando (2 years)

B-52 Matrix 1000 sound system introduced • Denon releases the DN-S5000, worlds first motor-driven active-platter CD/MP3 player

2004

Pioneer debuts the industrys first DVD/Video Turntable, the DVJ-X1 • October: Promo Only launches Express Video, the first weekly music video service for DJs • May - Serato Scratch Live software introduced • VocoPro intros DVG-808, first pro dual DJ/KJ DVD player • Numarks CDX Turntable is the first standard 12" motorized platter with vinyl record and slipmat for controlling CD play.

2005

June-July: MB Summer Show in Niagara Falls, NY

Original Frankenstand hydraulic ieasy-lift† speaker stand introduced

2006

February: MB celebrates 100th issue and 10th Las Vegas show • April: ProDJ Publishing acquires Mobile Beat • Mobile Beat Summer Show moves to Cromwell, CT

Wedding Entertainment Directors Guild debuts • CHAUVET debuts Laser Fat Beam technology, simplifying high-powered laser use • Ranes Scratch LIVE Mixer (TTM 57SL) is the first mixer to incorporate built-in functions for Serato Scratch Live software • Symphonex (by ERG Music) Music/Media Automation System debuts

2007

February: Chubby Checkers set at MBLV initiates new era of higher-level artist appearances at show • Summer Show (aka "Camp Mobile Beat") moves to Sturbridge, MA • DJ Intelligence begins providing music data for the Mobile Beat Top 200

February: At MBLV, X-Laser unveils the PYRO, the first DJ diffraction grating ("firework") laser • CHAUVET launches the first-ever LED moving yoke, the MiN Spot • Denon releases the DN-HD2500 the first rackmount HDD/USB/MIDI/CD controller • The Revo Series is launched by American DJ, starting a new trend in affordable LED fixtures • TM Studios PrimeCuts introduces an MP3 on CD-ROM service

Two Decades of PSWCDT

LONG-TIME MB MUSIC SCRIBE REELS IN THE YEARS

BY JAY MAXWELL •

Twenty years ago I opened a box of equipment that I had ordered and found something extra had been shipped with my order. At first, I thought it was simply a sales magazine with more equipment. However, it was an edition of a magazine billed as "the official trade newsmagazine for professional mobile disc jockeys."

As I glanced through it, I wondered how long had I been missing out on this great source of information. Looking back at the cover, I saw that the date was April-May 1991 and across the cover was written "Premier Issue, Collector's Edition." Though I was glad that I hadn't missed any issues, I didn't immediately pick up the phone to get a subscription. The next month I again ordered some equipment and was surprised when the second edition of this new magazine was included with my order. This, I thought, was an omen. It was time to pick up the phone and get on board to receive every issue, without having to buy hundreds of dollars of equipment every other month to get a "free" copy, of Mobile Beat Magazine.

The phone call I made to place my order for a subscription to Mobile Beat was a call that literally changed my life.

A WRITER IS BORN

As I began placing my order, I had no idea that I was actually speaking with the editor and publisher of the magazine, Bob Lindquist. Prior to finding that out, I was speaking highly of a book that I had recently read, called *Spinnin' 2000* and asked him if he had read it. His reply was, "Yes, in fact I wrote THAT book." For a brief moment, I was speechless.

After recovering my wits a bit, I described my own fascination with keeping track of requests and creating lists for special occasions. When I asked Bob if he would like to see some of my lists, he told me to fax him a few of them. It took over a year, but



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



he called me back one day to ask if I could create a list for a ten year high school reunion, write an article to go with it, and publish it in the next issue. Naturally I said yes. For me, it was going to be a once in a lifetime chance to write one article for a magazine. Well, that "once in a lifetime" event turned into a lasting relationship with the magazine and its loyal readers: I've enjoyed the privilege of writing the PSWCDT column in every issue since issue number eleven.

RETROSPECTIVE: DANCING THROUGH THE DECADES

In many ways, this issue's selection of songs was one of the easiest to create in quite some time, as I reviewed the past twenty years of music to create a top ten list for each year. We track every request at our events and update our database on a regular basis, so it was a simple matter of culling through the various lists for each decade.

Looking back, one surprise was that many years simply didn't have a very strong showing of dance music. The songs from the late 1990s and early 2000s are rarely requested at events. But of course there are some songs that are mainstays like the "Cha Cha Slide," "Hey Ya," "Gettin' Jiggy Wit It," and "C'mon 'N' Ride It (The Train)" that still get requested frequently.

From my perspective as a DJ, one marked improvement I've seen in recent years has been the rise in popularity of mainstream pop music that is very danceable. This is why, for 2010, I couldn't narrow the list down to only ten songs. There are a lot of great songs now on the airwaves that can entice mainstream audiences out onto the dance floor. While in some previous years it was harder to find good dance music that everyone liked, more recently, with artists like The Black-Eyed Peas, Lady GaGa, Kesha, Rihanna, Flo-Rida and many more pumping out radio super hits that also have a killer dance beats, the mobile DJ's job has gotten easier.

CHANGING VEHICLES, SAME DESTINATION

There are two paths to take for any anniversary or reunion. One route is to look back and see how things have changed. The other is to see how things have remained the same. In preparing for the twentieth anniversary of Mobile Beat, I pulled from my shelf that first issue of the magazine. As I thumbed through it, I saw a survey on page 25 which asked for feedback from DJs on the premier edition. One question on the survey asked about the percentage of "your music" that was in different formats. The three choices were CD, tape, and vinyl. Many DJs reading this issue have never used tape or vinyl, and many perhaps even skipped using CDs. But the format of delivery isn't really what is important. The most important aspect of our job hasn't changed in twenty years. It is the client's expectation that the mobile DJ will enhance the experience at an event where musical entertainment plays a critical role.

Many people over the past several years have asked me if I feel threatened by the use of iPods, laptops or other devices where people can easily store, sort and play their own music at their event and circumvent the use of a professional DJ. It's an easy question to reply to. The answer is that I've never felt any competition coming solely from a "delivery device."

As a mobile DJ, my objective is to create an unforgettable experience. Whether it is a once-in-a-lifetime event like a wedding or a regular monthly school dance, each guest should walk away feeling "wowed" by the DJ's performance.

Jay's Top 10, Times 20 10 X 20

	RANK	SONG TITLE	ARTIST	BPM
1991	1	UNFORGETTABLE	NAT & NATALIE COLE	83
	2	EVERYTHING I DO (I DO IT FOR YOU)	BRYAN ADAMS	66
	3	MOTOWNPHILLY	BOYZ II MEN	113
	4	NOW THAT WE FOUND LOVE	HEAVY D	120
	5	MORE THAN WORDS	EXTREME	91
	6	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY	114
	7	FRIDAY I'M IN LOVE	THE CURE	137
	8	HARD TO HANDLE	BLACK CROWES	104
	9	GOOD VIBRATIONS	MARKY MARK	122
	10	LIFE IS A HIGHWAY	TOM COCHRANE	103
1992	1	BABY GOT BACK	SIR MIX-A-LOT	130
	2	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	130
	3	I CROSS MY HEART	GEORGE STRAIT	65
	4	JUMP AROUND	HOUSE OF PAIN	107
	5	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	66
	6	RUMP SHAKER	WRECKX-N-EFFECT	102
	7	I'M TOO SEXY	RIGHT SAID FRED	122
	8	JUMP	KRIS KROSS	102
	9	I'LL BE THERE	MARIAH CAREY	84
	10	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	95
1993	1	HAVE I TOLD YOU LATELY	ROD STEWART	72
	2	SHOOP	SALT-N-PEPA	97
	3	OVER THE RAINBOW, WONDERFUL WORLD	IZ KAMAKAWIWO	170
	4	WHOMP! (THERE IT IS)	TAG TEAM	130
	5	CAN'T HELP FALLING IN LOVE	UB-40	87
	6	I'M GONNA BE (500 MILES)	PROCLAIMERS	132
	7	HIP HOP HOORAY	NAUGHTY BY NATURE	99
	8	NUTHIN' BUT A G THANG	DR. DRE	96
	9	INSANE IN THE BRAIN	CYPRESS HILL	102
	10	WHAT IS LOVE	HADDAWAY	124
1994	1	TOOTSEE ROLL	69 BOYZ	132
	2	BABY I LOVE YOUR WAY	BIG MOUNTAIN	74
	3	HOLD MY HAND	HOOTIE & THE BLOWFISH	87
	4	WHATTA MAN	SALT-N-PEPA	89
	5	ALL I WANNA DO	SHERYL CROW	120
	6	CRAZY	AEROSMITH	54
	7	DON'T TAKE THE GIRL	TIM MCGRAW	51
	8	CAN YOU FEEL THE LOVE	ELTON JOHN	60
	9	SIGN	ACE OF BASE	97
	10	ONE-100% PURE LOVE	CRYSTAL WATERS	120

At a recent youth event, I watched about 400 ten to twelve-year-olds having a great time dancing and partying for two and a half hours as one of my top DJs interacted with them. At the end of the night, when they were getting picked up by their parents, I held the door open for them to tell them good night. I was rewarded with huge smiles, and overheard many of them telling their parents what a fantastic time they had at the dance. They were also talking about my awesome DJ and how much energy he had. Never will there be a day when you hear someone say what a great iPod someone brought to the event, or how the cool laptop high-fived them and talked with them throughout the evening.

My plans are to still be DJing for at least another twenty years and hopefully still writing this feature when it's time to write for the fortieth anniversary edition. If that happens, you can bet I'll still be giving the same advice for success. The successful mobile DJ is always ready with great music and super performance skills when someone comes up and shouts, "Play Something We Can Dance To!" **ME**

1995	RANK	SONG TITLE	ARTIST	BPM
	1	COTTON EYE JOE	REDNEX	132
	2	MACARENA	LOS DEL RIO	103
	3	WHEN YOU SAY NOTHIN AT ALL	ALISON KRAUSS	87
	4	THIS IS HOW WE DO IT	MONTELL JORDAN	103
	5	I LIKE IT, I LOVE IT	TIM MCGRAW	124
	6	BOOMBASTIC	SHAGGY	76
	7	ANY MAN OF MINE	SHANIA TWAIN	78
	8	ANTS MARCHING	DAVE MATTHEWS BAND	96
	9	KISS FROM A ROSE	SEAL	44
	10	TOTAL ECLIPSE OF HEART	NIKKI FRENCH	136
1996	1	C'MON 'N' RIDE IT (THE TRAIN)	QUAD CITY DJS	136
	2	LET ME CLEAR MY THROAT	DJ KOOL	103
	3	GREASE MEGAMIX	O. NEWTON-JOHN & J. TRAVOLTA	108
	4	KILLING ME SOFTLY	FUGEES	92
	5	I LIKE TO MOVE IT	REEL 2 REEL	123
	6	WHAT I GOT	SUBLIME	93
	7	NO DIGGITY	BLACKSTREET	89
	8	CALIFORNIA LOVE	TWO-2PAC	91
	9	ALWAYS BE MY BABY	MARIAH CAREY	79
	10	BECAUSE YOU LOVED ME	CELINE DION	60
1997	1	I'LL BE	EDWIN MCCAIN	46
	2	IT'S YOUR LOVE	TIM MCGRAW & FAITH HILL	72
	3	SEXUAL HEALING	MAX-A-MILLIAN	101
	4	MO MONEY MO PROBLEMS	NOTORIOUS B.I.G.	105
	5	BARBIE GIRL	AQUA	130
	6	DA DIP	FREAK NASTY	134
	7	MEN IN BLACK	WILL SMITH	108
	8	RETURN OF THE MACK	MARK MORRISON	95
	9	CRASH INTO ME	DAVE MATTHEWS BAND	101
	10	JOCK JAMS	MEGA MIX	

1998	RANK	SONG TITLE	ARTIST	BPM
	1	GETTIN' JIGGY WIT IT	WILL SMITH	108
	2	JUMP JIVE AN WAIL	BRIAN SETZER	202
	3	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE	75
	4	I DON'T WANT TO MISS A THING	AEROSMITH	61
	5	ZOOT SUIT RIOT	CHERRY POPPIN DADS	182
	6	ALL MY LIFE	K-CI & JO JO	64
	7	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY	96
	8	CAN'T TAKE MY EYES OFF YOU	LAURYN HILL	89
	9	MIAMI	WILL SMITH	108
	10	INTERGALACTIC	BEASTIE BOYS	106
1999	1	AMAZED	LONESTAR	70
	2	I COULD NOT ASK FOR MORE	EDWIN MCCAIN	68
	3	MAMBO NO. 5	LOU BEGA	174
	4	MY BEST FRIEND	TIM MCGRAW	74
	5	BACK THAT THANG UP	JUVENILE	61
	6	MAN! I FEEL LIKE A WOMAN	SHANIA TWAIN	126
	7	WHEN I SAID I DO	CLINT BLACK	103
	8	GOD MUST HAVE SPENT A LITTLE	ALABAMA	85
	9	BREATHE	FAITH HILL	64
	10	SHE THINKS MY TRACTOR'S SEXY	KENNY CHESNEY	122
2000	1	STEAL MY KISSES	BEN HARPER	103
	2	I HOPE YOU DANCE	LEE ANN WOMACK	76
	3	BEAUTIFUL DAY	U2	136
	4	IF I HAD \$1,000,000	BARENAKED LADIES	80
	5	SHAKE IT FAST	MYSTIKAL	131
	6	WITH ARMS WIDE OPEN	CREED	70
	7	LET'S MAKE LOVE	FAITH HILL & TIM MCGRAW	73
	8	IT WASN'T ME	SHAGGY	95
	9	WHO LET THE DOGS OUT	BAHA MEN	129
	10	BYE BYE BYE	N-SYNC	86
2001	1	CHA CHA SLIDE	MR. C (CASPER)	122
	2	GET THE PARTY STARTED	PINK	129
	3	ANGEL	SHAGGY	85
	4	MS. JACKSON	OUTKAST	95
	5	BOOTYLICIOUS	DESTINY'S CHILD	104
	6	LADY MARMALADE	CHRISTINA AGUILERA	110
	7	GET UR FREAK ON	MISSY ELLIOTT	88
	8	RIDE WIT ME	NELLY	102
	9	SMOOTH CRIMINAL	ALIEN ANT FARM	127
	10	TAKE IT TO DA HOUSE	TRICK DADDY	124
2002	1	COME AWAY WITH ME	NORAH JONES	81
	2	HOT IN HERRE	NELLY	107
	3	MOMENT LIKE THIS	KELLY CLARKSON	73
	4	DON'T KNOW WHY	NORAH JONES	88
	5	WORK IT	MISSY ELLIOTT	102
	6	GIMME THE LIGHT	SEAN PAUL	107
	7	YOUR BODY IS A WONDERLAND	JOHN MAYER	94
	8	HEAVEN	DJ SAMMY	138
	9	WHERE ARE YOU GOING	DAVE MATTHEWS BAND	98
	10	LITTLE LESS CONVERSATION	ELVIS PRESLEY	115

2003	RANK	SONG TITLE	ARTIST	BPM
	1	HEY YA!	OUTKAST	159
	2	IN DA CLUB	50 CENT	90
	3	GET LOW	LIL JON & YING YANG TWINS	101
	4	CRAZY IN LOVE	BEYONCE	99
	5	FIVE O'CLOCK SOMEWHERE	A. JACKSON & J. BUFFETT	125
	6	WAY YOU MOVE	OUTKAST	126
	7	SHAKE YA TAILFEATHER	NELLY & P. DIDDY	87
	8	ROCK YOUR BODY	JUSTIN TIMBERLAKE	101
	9	I MELT	RASCAL FLATTS	70
	10	IGNITION	R. KELLY	66
2004	1	YEAH!	USHER	105
	2	LETS GET IT STARTED	BLACK EYED PEAS	85
	3	ONE 1, 2 STEP	CIARA	113
	4	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH	102
	5	TOXIC	BRITNEY SPEARS	143
	6	REDNECK WOMAN	GRETCHEN WILSON	93
	7	SHE WILL BE LOVED	MAROON 5	101
	8	REMEMBER WHEN	ALAN JACKSON	63
	9	ARE YOU GONNA BE MY GIRL	JET	209
	10	FLOAT ON	MODEST MOUSE	101
2005	1	BLESS THE BROKEN ROAD	RASCAL FLATTS	68
	2	BETTER TOGETHER	JACK JOHNSON	
	3	HOLLABACK GIRL	GWEN STEFANI	110
	4	DON'T CHA	PUSSYCAT DOLLS	120
	5	GOLD DIGGER	KANYE WEST	92
	6	PON DE REPLAY	RIHANNA	99
	7	SAVE THE LAST DANCE	MICHAEL BUBLE	
	8	HONKY TONK BADONKADONK	TRACE ADKINS	113
	9	MAKING MEMORIES OF US	KEITH URBAN	
	10	CRAZY GAME OF POKER	OAR	
2006	1	SEXYBACK	JUSTIN TIMBERLAKE	117
	2	FERGALICIOUS	FERGIE	130
	3	SHE'S EVERYTHING	BRAD PAISLEY	53
	4	CRAZY	GNARLS BARKLEY	112
	5	HIPS DON'T LIE	SHAKIRA	100
	6	MY WISH	RASCAL FLATTS	68
	7	PROMISCUOUS	NELLY FURTADO	114
	8	LIFE IS A HIGHWAY	RASCAL FLATTS	103
	9	EVERYTHING	MICHAEL BUBLE	
	10	SOS	RIHANNA	137
2007	1	CUPID SHUFFLE	CUPID	143
	2	LOW (APPLE BOTTOM JEANS)	FLO RIDA	128
	3	GLAMOROUS	FERGIE	131
	4	CRANK THAT (SOULJA BOY)	SOULJA BOY	79
	5	THIS IS WHY I'M HOT	MIMS	80
	6	UMBRELLA	RIHANNA	87
	7	WALK IT OUT	UNK	80
	8	WAY I ARE	TIMBERLAND	115
	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ	72
	10	LOST IN THIS MOMENT	BIG & RICH	74

2008	RANK	SONG TITLE	ARTIST	BPM
	1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	97
	2	JUST DANCE	LADY GAGA	119
	3	DON'T STOP THE MUSIC	RIHANNA	123
	4	CHICKEN FRIED	ZAC BROWN BAND	170
	5	FOREVER	CHRIS BROWN	120
	6	ALL SUMMER LONG	KID ROCK	103
	7	I'M YOURS	JASON MRAZ	76
	8	DISTURBIA	RIHANNA	125
	9	LIVE YOUR LIFE	T.I. & RIHANNA	80
	10	LOVE STORY	TAYLOR SWIFT	119
2009	1	I GOTTA FEELING	BLACK EYED PEAS	128
	2	BOOM BOOM POW	BLACK EYED PEAS	130
	3	PARTY IN THE U.S.A.	MILEY CYRUS	96
	4	POKER FACE	LADY GAGA	119
	5	SAY HEY (I LOVE YOU)	MICHAEL FRANTI	93
	6	THEN	BRAD PAISLEY	73
	7	TIK TOK	KESHA	120
	8	RIGHT ROUND	FLO RIDA	125
	9	EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS	86
	10	REPLAY	IYAZ	91
2010	1	DYNAMITE	TAIO CRUZ	120
	2	DJ GOT US FALLIN' IN LOVE	USHER & PITBULL	120
	3	CALIFORNIA GURLS	KATY PERRY	125
	4	LIKE A G6	FAR EAST MOVEMENT	125
	5	RIDIN' SOLO	JASON DERULO	90
	6	TEACH ME HOW TO DOUGIE	CALL SWAG DISTRICT	85
	7	TIME (THE DIRTY BIT)	BLACK EYED PEAS	128
	8	STUCK LIKE GLUE	SUGARLAND	84
	9	JUST THE WAY YOU ARE	BRUNO MARS	109
	10	IMMA BE	BLACK EYED PEAS	93
	11	CLUB CANT HANDLE ME	FLO RIDA & DAVID GUETTA	128
	12	COOLER THAN ME	MIKE POSNER	130
	13	AIRPLANES	B.O.B.	93
	14	YOUR LOVE IS MY DRUG	KESHA	120
	15	OMG	USHER & WILL.I.AM	130
	16	HEY, SOUL SISTER	TRAIN	97
	17	BABY	JUSTIN BIEBER	130
	18	WE R WHO WE R	KESHA	120
	19	I LIKE IT	ENRIQUE IGLESIAS & PITBULL	129
	20	MAGIC	B.O.B.	164

The format of delivery isn't really what is important. The most important aspect of our job hasn't changed in twenty years.

Mobile Beat Timeline

2008

February:
MBLV features
keynoter Jay
Levinson founder
of Guerilla
Marketing
concept, C&C
Music Factory and
Tone Loc

2009

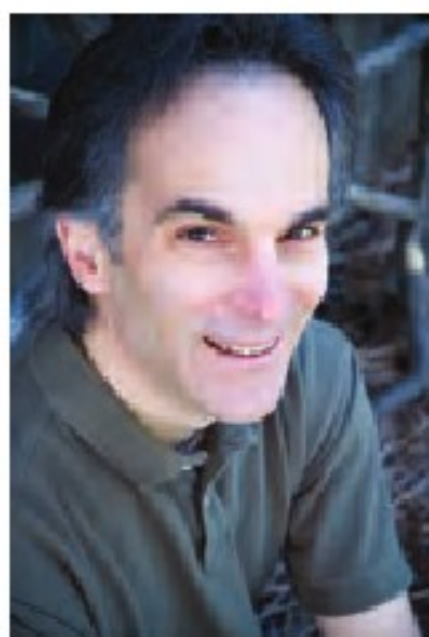
February: MBLV
welcomes Vanilla
Ice, Otis Day
(Animal House)
• August: Mobile
Beat Tour debuts
DJ Intelligence (now
with many online
tools) surpasses 10,000
worldwide users • At
MBLV, Open Air Ent
launches their Ultra-
Portable Photobooth
• On MB Tour, X-Laser
debuts the Mobile Beat
animation laser, a first
for DJs • QSC K Series
speakers launched

2010

February: MBLV
features Coolio,
Sugar Hill Gang
and DJ Kool • MBs
DJ Crash Course
DVDs introd
November: Technics
ends production of
original industry-
standard SL-1200
turntable • Line 6 debuts
XD Digital Wireless Mic
Series • VocoPro V-BANK
is the first pro dual DJ/
KJ hard drive player •
American DJ introduces
the VMS4 Digital
workstation

2011

February: MB
celebrates 20th
Anniversary and
15th Vegas Show
with Ted "Million
Dollar Man"
DiBiase, Warrant,
Village People,
Cupid, 69 Boyz
and Naughty By
Nature • May:
Official 20th
anniversary of
first MB issue



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Fischer owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

More than Mobile: Decades of Dance and Other Diversifications

OUR LONG-TIME RESIDENT CROWDPLEASER GLANCES BACK AND GAZES AHEAD AT THE DJ'S ROLE

BY MIKE FICHER •

During the 1990s, when emerging pop country and the exploding line dance craze did a Texas Two-Step into mainstream culture consciousness, I enjoyed the opportunity to travel to England a couple of times to share line dances fashionable in the former colonies.

Naturally, I tuned in some radio stations to find out what was on the British airwaves. While rap and grunge were omnipresent on US radio, pop music in England featured a decidedly more danceable beat. Along with stripped down single versions of club favorites, even the general pop music offered an undercurrent of bass and drum, 4 x 4, in the 120 BPM range. Essentially, dance music was pop music and pop music was dance music.

Plus, if a song did not hit the Top 20 or gain heavy rotation within a couple weeks of release, well, slow growth or a later sudden rise was highly unlikely. The "bullets" of British '90s pop were significantly faster than even those of America's golden age of Top 40 radio in the 1960s!

BACK TO THE FUTURE

Fast forward almost two decades and dance music is pop music and pop music is dance music—here in the United States. Remixes are common across a broad spectrum of styles from pop to rap to hip hop to rock with a listener often able to sift through several interpretations of radio, internet and club favorites.

And entertainers are faced with the added programming decision of which version to play of popular dance floor numbers. Do you play the single release to stay in probable familiar territory? The album cut? Or, do you offer a fresh take on

a popular tune with the Louie DeVito remix? The Bimbo Jones remix? The Paul van Dyk remix? Your OWN remix? Technology has transformed the industry yet again, as it has become easier and easier to do audio editing on one's own computer. Yes, even mobile DJs (sorry club brothers!) have themselves become active designers of the music, offering fresh, ultra-dance-friendly remixes of classics or inspired obscure numbers, or even crafting their own tunes. Current digital technology now allows DJs

to not only more easily play but also re-imagine the music.

FOOTLOOSE

How mobiles view themselves and their services has also undergone a dramatic transformation in the past two decades. Truly,

many of the most versatile entertainers in show business today are mobile entertainers. Twenty years ago, that assertion could not be made with a substantial degree of confidence—most mobile entertainers were mobile DJs; able song-spinners but far from the multi-talented performers who richly populate the industry now.

When I started Dance Express in 1986, I actively envisioned incorporating dance instruction and exhibitions into DJ-based events. At the time, I began appearing on a Bandstand-knockoff in the Bay Area, featuring the teens from the '50s and '60s moving to the same tunes but now, more than two decades later, as occasionally graying, not quite as limber, yet still enthusiastic adults.

Adding dance to my DJ services—



specifically, the fun fad dances of the late 1950s and early 1960s—seemed, at the time, like a natural extension of the mobile concept; yet it was treated as a rather radical idea. More than just a DJ?

Soon, as my dance knowledge grew, West Coast swing and “retro” ’70s movements entered the equation. When country line dancing galloped across the pop culture plain in the 1990s, the combination of dance and music proved to be a solid, popular and profitable supplement to the usual wedding receptions and corporate events.

I WANT A NEW DRUG

Dance Express was not alone. Many in the mobile business were adding value by adding other entertainment services to the basic music-spinning mix. The mobile DJ was morphing into the mobile entertainer.

Yes, the transition was well underway, but, like any early period of exploration, entertainers were still finding what worked, how to make the expanded forms of entertainment (dance instruction, game shows, trivia, enhanced emceeing) effective, generally learning to swim in the brave new waters of mobile entertainment. The plain mobile DJ of the early 1990s was becoming as rare as vinyl on a DJ table.

1.21 GIGAWATTS

Accelerating to 88 miles per hour with a burst of 1.21 gigawatts of power, the mobile entertainer of the future will be more of a director, a facilitator, a storyteller or, to borrow Disney’s term, an “imagineer,” if current directions hold true.

Similarly, the idea of a separate “internet” will disappear, becoming embedded in everyday life in a way similar to electricity, natural gas for heating and water systems—simply a means to an end or “infrastructure.” Through the omnipresent internet wireless world, more and more, guests may be able to enjoy their own audio and visual experience, even while among friends.

The entertainer’s role may be to tell a story, breaking into the altered realities through audio, visual and voice to craft an adventure, a mystery, or a story with the guests in the title roles. The entertainer will not be the star; as in the reality shows of today, the guests are the stars, cast in roles, games, and worlds that create sensation, excitement and fulfillment—like a live video game.

Are YOU ready for the brave new world of mobile entertainment? **MB**

FUTURE JOCK

Part II

A PERSPECTIVE ON DJ MIXING TODAY... AND IN THE FUTURE.

By Henry Collins



Future Jock, Revisted

In the first episode (Issue #18, Feb/March), we looked at the DJ's role in the future. In this second part, we'll look at the DJ's role in the future. In the first episode (Issue #18, Feb/March), we looked at the DJ's role in the future. In this second part, we'll look at the DJ's role in the future.

Once you have a hard disk drive (see "Hard Disk Drive" in the first episode), you can store your music files on a hard disk drive. This would give you the ability to store and access your entire music library without changing discs. With a computer and supporting hardware and software you can build a music database complete with BPM (Beats Per Minute), artist and mixing

and digital keypad provide direct access to your music files. This would give you the ability to store and access your entire music library without changing discs. With a computer and supporting hardware and software you can build a music database complete with BPM (Beats Per Minute), artist and mixing

Mix Program Automation

Mixing vinyl requires a lot of manual operations that cannot be automated. For

HOW ON-TARGET WERE EARLY MB TECH PREDICTIONS?

BY DAN WALSH •

Way back sometime in the first five years of MB (1994, issues 18 and 19 to be precise), then-primary tech writer Henry Collins and publisher Bob Lindquist did a two-part feature called “Future Jock” where they talked about what might be in store for DJs and their gear in coming decades. As we’ve delved into the MB archives to find material for this retrospective issue, it’s been fun to see how things have changed. And in the case of “Future Jock” it’s especially interesting to see the mixture of accurate and incorrect predicting our tech-minded MB scribes were able to muster.

Take, for example, the opening paragraph of Future Jock, Part 1:

The year is 2000 and DJ Digital Jam is cranking up his computer work station. He begins to download musical selections for the upcoming weekend jobs. Quickly checking his play list for the evening, he then dials out to perform a loop back diagnostic on his remote systems. Tonight, “Dee Jam,” his preferred handle, will be telemixing to four client sites. He will be spinning new wave Latin music at one club, progressive hip-hop at the second, techno at the third and Top 40 at the fourth.

Well, remote DJing hasn’t caught on quite yet; but of course it is well within the realm of possibility with current networking technology. Only within the last few years have internet connection speeds, bandwidth capabilities, video hardware and audio/video software all developed to the point where a completely “telemixed” performance might be done with acceptable sound and video quality.

More on target were Henry’s predictions about digital playback. While the “Future Jock” series predated the advent of MP3 as the defacto standard of digital audio file storage, he foresaw DJs leaving behind vinyl and CDs (and MiniDiscs, which at the time seemed poised for possible ascendancy—oh well, sorry Sony) for hard drives packed with tracks and/or online “file server” storage.

Again, just recently—in this case, very recently—that last idea has really come to fruition. Online file servers, now known more affectionately as “the cloud” when taken as a group, are now capable not only of storage, but real-time playback. Amazon’s new Cloud Drive and Cloud Player let you not only store music you’ve purchased at the mega-commerce site, but also upload your other music files to store (ultimately for a fee, of course) and play everything back from a computer...or even a smartphone. (We should track Henry down and see if he had even an inkling that we’d be able to play music from the phones in our pockets. Who knew?)

After looking at the courageous attempt at prophecy made by an earlier MB writer and editor, the current crew has realized we need to man-up and take our own crack at the ole’ crystal ball. Look for new generation of “Future Jock” (or maybe some other hip new kinda title) in the near future! **MB**



Taking an Industry By Storm

BY MIKE BUONACCORSO •

Co-founder of Mobile Beat Magazine, MB Show Producer

On March 5, 1991 the worst ice storm in decades paralyzed wide sections of western New York State, bringing down live power lines, striking cars and homes, blocking roads and streets and disrupting countless lives in countless ways. Nearly a million people were left without power as businesses, schools, government offices and transportation were shut down.

Two guys in that corner of the world, Bob Lindquist and Mike Buonaccorso, who had been working diligently on a project for months, knew this would cause them to miss a deadline—a deadline that very few people knew or cared about... the release of the first issue of Mobile Beat Magazine. A month later than anticipated, that first issue hit the streets.

Not knowing how the magazine would be received, but with the support of family and a small group of believers, they were prepared for whatever was in store.

That first issue turned into a year of issues, then five, ten, and now, Mobile Beat Magazine enters into the twentieth year of publication. Complementing the magazine, in 1997 the first of fifteen shows in Las Vegas was launched, along with a string of regional shows and the newest traveling road show, the Mobile Beat tour. Over those twenty years, there were successes, failures, good times, bad times, and enough interesting experiences and adventures to last a lifetime.

In 2006, Bob and I decided the best move for both of us personally, and to insure the advancement of the magazine into another generation, was to find new management, which we did, with Ryan Burger and BC Productions. As part of that transaction, I chose to stay on with the new team, making me the only individual who has actually remained with Mobile Beat since the proverbial Day One.

So on behalf of all the past and present staff of Mobile Beat, I'd like to thank everyone: readers, advertisers, vendors and others who have made the past twenty years a success and a ride to remember. May Mobile Beat continue to serve the industry for at least another twenty! **MB**

The Virtual Magazine

*[Editor's note: In the following excerpt from his forthcoming book **Turntables, Hard Drives and Egos**, the first insider's history of the mobile DJ profession, Mobile Beat co-founder and show producer Mike Buonaccorso recounts the birth and growth of the Mobile Beat DJ Show.]*

1 996: *Mobile Beat*, the magazine, was now five years old. It's a natural progression for any trade publication to evolve into a trade show; a trade show is a virtual magazine. The advertisers become the exhibitors, the readers become the attendees, the writers become the speakers. It's a parallel world.

The time was right to start the research and prepare to launch a show. Las Vegas seemed to be a great destination for it. In another giant leap of faith, we were ready to make the move.

It actually began in January of that year when Mobile Beat magazine was given a small role in the mega-sized Nightclub and Bar Show. That role was to produce a conference within a conference that would appeal to DJs and club owners. It turned out to be a success on many fronts, but it was decided that a dedicated DJ event would be more appropriate and would potentially draw many more DJs from around the nation.

The search began for a site... with a blank piece of paper. Under the assumption that putting on a trade show is something anyone can do, I was off to my first of many mistakes. And that first mistake was unprofessionally trying to represent myself as someone who knew what they were doing when negotiating sites and services. The result was, looking back today, comical. We booked an all-suite, non-gaming, off-strip property with no dedicated convention facilities.

THE CROWNE PLAZA: THE FIRST SHOW

It was initiation by fire! But for those who were there, many still fondly recall that show as one of their favorites. It had a unique atmosphere in part created by such a large group in a facility that was in no way able to handle a trade show. Exhibits spilled out into the lobby within feet of hotel registration. One vendor stayed open 24/7 and as the two staff members took shifts sleeping under their table. Evening events found DJs munching on overpriced shrimp appetizers and other world class hors d'oeuvres.

Many called it "DJ Woodstock," as 800 DJs tried to cram into a space set up for 250. As a rookie show pro-

MOBILE BEAT'S TRADE SHOWS EXTEND THE MAG'S REACH AND BRING ITS CONTENT TO LIFE

BY MIKE BUONACCORSO •



1: Motivational speaker Doug Cox keynoted the first show 2: Ken Cosco (Touch of Class DJs, Boston) was the very first show speaker 3: Mark Ferrell's seminars changed the face of the industry 4: Jim Johnson (Crystal Entertainment, Boston) served as "Allstars" host for over a decade 5: The Allstars shows provided DJs with an opportunity to get interactive with their peers 6: You'll always find gear-hungry DJs on the exhibit floor, pictured here at the Tropicana



ducer, I realized how much I needed to learn about the trade show business. With a newfound respect for the event planning industry, I immediately joined a show organizer association and began attending trade shows for meeting planners.

Mobile Beat was soon ready for the major leagues and introduced the first of seven consecutive Mobile Beat shows at the Tropicana Resort and Casino, which ran from 1998 to 2004. The shows developed a diverse slate of popular presenters, as well as featuring music industry participation by MC Hammer, Alabama's Jeff Cook, Bob Carlisle, and many more.

RAISING THE SEMINAR BAR

With the growth of the show came greater accountability to present quality productions. In the early days of DJ shows, the status quo involved gathering three or four volunteers, throwing them behind a table and letting them ramble for an hour. That is no longer acceptable, nor should it be. I actually remember the watershed moment when I realized that.

In 2000, at the very first seminar by a little known SoCal DJ by the name of Mark Ferrell, I was watching the reaction of the crowd before, during and after the presentation. Ferrell's message was simple yet profound to a generation of DJs who never really took themselves seriously. He put basic common sense principles in front of the DJ. At the heart of this revelation was the basic conclusion that, at that time, at a typical wedding the DJ/entertainment was probably the lowest priced aspect of the event, which Ferrell directly tied to the self-worth of that individual.

I realized in that one brief session that we, as an industry, had "graduated" to the next level. And as show producer I knew it would now be my responsibility to maintain that higher level at our events.

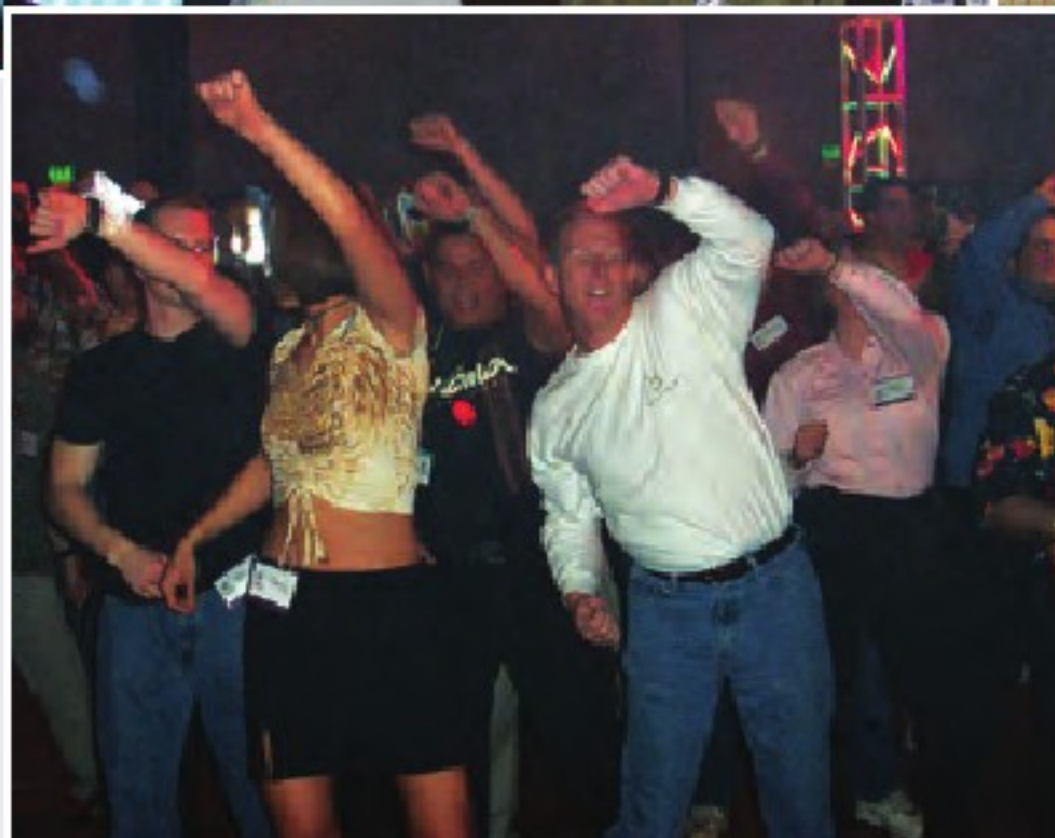
The hilarious side note here, is that raising of the bar wasn't obvious to everyone: a small group of attendees thought we had hired a professional actor to play the role of a DJ! To see someone who was well-groomed, well-dressed and well-spoken did not play well with the group dressed in shorts and T-shirts, accustomed to selling their wares out of gym bags in the hallways. Since then, we have seen the emergence of quality presenters who spend many hours developing content.

Today, it is humorous that the speak-

ers are accused of presenting self-centered infomercials. There is a big difference between a mere infomercial and a presentation by a high-caliber speaker who has actually gained credibility with a published work. In the real world, a presenter is given credit, not discredited for that. The majority of "household name" speakers nationally have "author" somewhere in their bio.

MOVING UP AND DOWN THE STRIP

Anticipating an implosion that never happened, the Trop stopped booking trade shows in 2004. With reasonably priced hotels being replaced by unaffordable mega-resorts, the search for a new venue led us to the legendary Stardust hotel, but it was by no means our last resort. A major milestone in company history, the combination 10th anniversary and 100th issue show was held at the Stardust in 2006, and the warmth and old Vegas charm of the property won over many of the attendees. But again, after two years, we found that the hotel's days were numbered. This time the promise of destruction was fulfilled, and in the early morning hours of March 13, 2007, the Stardust ended its own 48-year run on the Las Vegas strip in the ulti-



1: At "The Beach" with Sparky B during one of American DJ's slammin' Customer Appreciation Parties 2: The classic Stardust, a great host to show, alas is no more 3: The South Point provided a sparkling, just-opened location



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1: MBLV06 celebrated the mag's 100th issue and the show's 10th year in grand style 2: Chubby Checker introduced some star power to evening events... 3: ...and subsequent acts like Otis Day & the Knights have kept the party rolling year after year

mate cloud of dust.

MBLV07 tried yet again to find a new home. The South Point hotel's doors had been open only 13 months when the throngs of mobile entertainers arrived at a sparkling new property and enjoyed a little break from ground zero of the Las Vegas action in an "off-Strip" location, as we welcomed a dance music icon, Chubby Checker.

But it was back to the Strip in 2008 to the classic Riviera Hotel and Casino. After permanently abandoning the "DJ All Stars" as evening entertainment, the Riv ushered in a new entertainment era, which allowed DJs to meet and be entertained by legendary artists and groups whose music was synonymous with the mobile DJ, including Village People, Otis Day and the Knights, Vanilla Ice, Tone Loc and many others.

[Mobile Beat's Vegas show continues to provide the mobile DJ community with its biggest and best yearly opportunity to improve their skills, reinvigorate their businesses, upgrade their gear and build relationships with their peers. Don't miss your chance to be part of the "virtual magazine" next February in Vegas! - Ed.] **MB**

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Hats Off to Mobile Beat

BY TOM CATUCCI •

Mobile Beat, the DJ industry magazine that you're reading right now, started publication just about the same time as I started my company, Dancin' Machine DJ (N. Arlington, NJ).

And boy, for me the timing was perfect. Not long after I decided to make the transition from musician to DJ—and needed all the help I could find—along came this unknown magazine for disc jockeys. Who'd have thought!

Hungry to know what the general climate was for this new venture, I latched onto anything I could find. After all I was just a few years shy of 50; not the usual age to jump into a younger person's game, so I knew I had to sink or swim. And anything that could help keep me afloat, or better yet, get me cruising in the right direction, would be welcome.

In my travels shopping new DJ supply avenues, I found many different types of

gear providers, from large music supply stores to home basement dealers. One day I shopped at a fairly new DJ store in Orange NJ, called Z Sounds. After pumping the sales person (a DJ) for information, he stopped me as I was about to leave and handed me this newly distributed magazine called Mobile Beat. Being brand new and in need of circulation, it was free.

After reading cover to cover and back a few times, I knew this was just what could help me make it in the biz. At the time I had no idea that almost 20 years later I would still be reading Mobile Beat and relying on it for so much helpful information. As a matter of fact, I believe I have every issue ever printed. (See pictures. Some are at home and some in my office and I would have to check; there may be a very few missing over the years, but my subscription has never lapsed. In truth, my subscription is more of a "prescription." I'm not sure if I could cope without it!)

A year or so back at an NJDJN meeting, when Marcello asked the audience, "Who has made an impact on your DJ career over the years?" hands went up and

names were thrown out there—names that readers and MBLV attendees would know, like Mark Ferrell, Peter Merry, Keith Alan, Cap Capello and others. In the process of searching my memory, I realized that though I have had help from all the above mentioned and more, I couldn't help but think that over all of these years, the one reliable friend that was there for me, no matter what, was Mobile Beat.

Granted, MB could not have done it alone, but issue after issue, year after year, there was good ole "Mo," stacked on the bookcase shelf, always ready with the info I needed to handle a new situation, or when I needed to refresh my memory on a certain DJ topic. Reading Mobile Beat may not automatically make you number one in the field, but I can assure you, it will point you in the right direction.

Even going beyond "the page," over the years and especially at the magazine's trade show, I have met, learned from, and also become good friends with many of the industry's finest. Mobile Beat, in print and "live" has facilitated much more than just "book learning" for me.

Every industry has a center piece, and for me—for mobile DJs—it's Mobile Beat. If you are new in the biz, I suggest you try a sample; if you're a veteran, I'm sure I'm preaching to the choir.

Thank you Mobile Beat for an invaluable contribution to a great industry! **MB**



Odyssey would like to Congratulate the entire Mobile Beat family on their 20th Anniversary. This huge milestone for Mobile Beat and the DJ Industry can only attest to the fact that our industry is stronger than ever and with publications like Mobile Beat our industry can only grow stronger. Thanks Mobile Beat, here's to the another 20 years.

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MBLVXX 1991-2011

“X” Marks the Spot...to Rock!

Mobile Beat Las Vegas 2011—MBLVXX—is now just a memory; but the unprecedented level of excitement and enlightenment for DJs who made the trek to the Riviera this past February remains etched clearly in their minds.

Of course, the “XX” confused some. Was it the 20th show? Was it a typo? Why was the 2010 show MBLVX and 2011 MBLVXX? Actually in 2010 X was for ten, the year, but in 2011, XX referred to the number 20, as we celebrated the twentieth year of publication of Mobile Beat. Heretofore, to ease future confusion, all shows will be referred to by the number of the show.

Increasing each year in quality and quantity of events, seminars and exhibits, the show gave attendees more than their money’s worth. As the largest conference for professional mobile disc jockeys, MBLVXX provided topflight workshops and presentations that educated and inspired attending DJs to achieve greater success.

Monday, the seminar schedule kicked off with a full day of free offerings to whet attendees’ appetites. Monday night saw another John Rozz production, celebrating the art of extreme partying with the theme was “I Love The 80s.”

At the show’s Grand Opening on Tuesday Morning, the Mobile Beat Hall of Fame inducted the co-founder of Mobile Beat, Robert Lindquist, as its newest member. (See sidebar on page 48.) “A Champion in Any Field: The Three C’s of Success” kicked off the official show presented by Ted DiBiase. DiBiase achieved championship success in a number of wrestling promotions, holding thirty titles during his professional wrestling career.



Monday’s welcome party rocks the house. Theme: “I Love the ‘80s!” To the left, party host John Rozz (with the rad hair, man) and Mobile Beat Publisher Ryan Burger



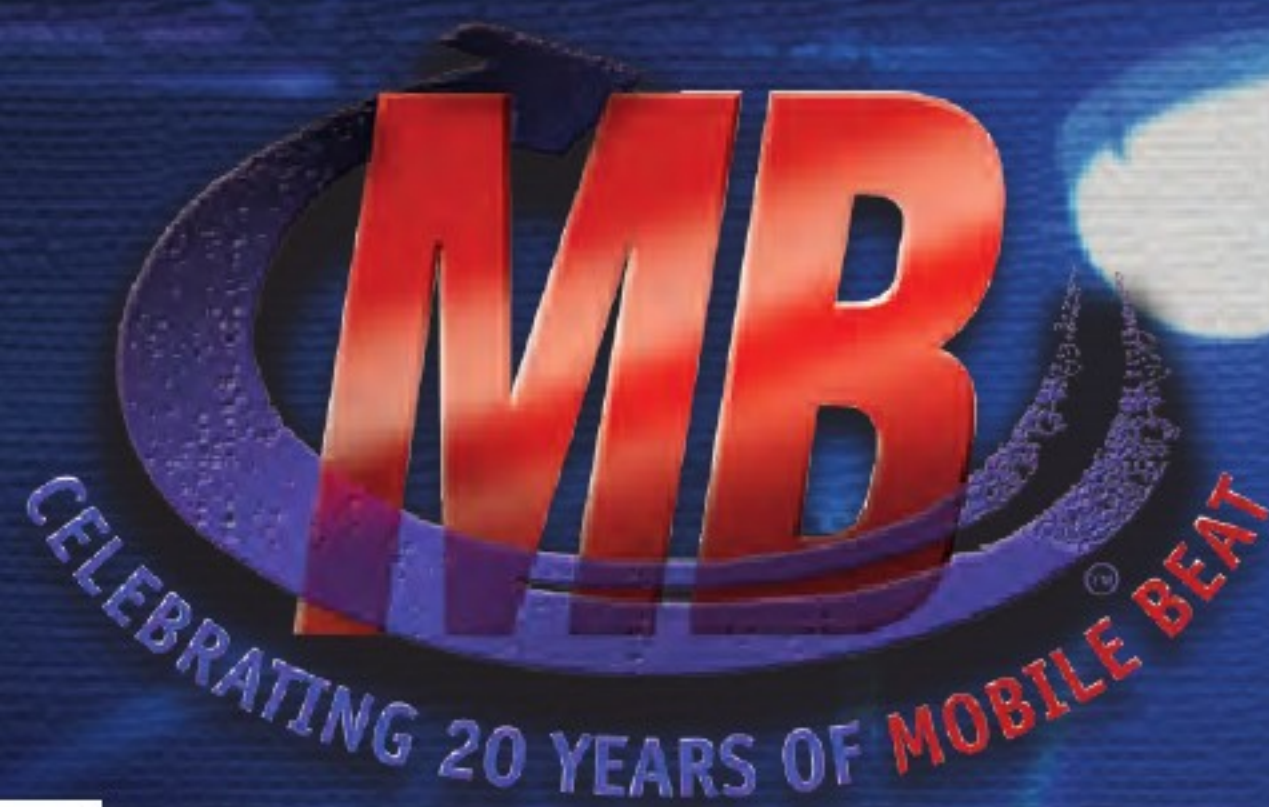
The Boogie Hill Faders give up the info on their combination of the remix and the mashup, dubbed the “reup”



Ron Ruth kicks off Monday’s free seminars with his unique application of Disney ideas

Tuesday’s “Sneak Peak” of the exhibit floor features Thrill Da Playa





Ted DiBiase, Wrestling's "Million Dollar Man," keynotes on champion-style living



Sparky B. whips the crowd into a frenzy at American DJ's Customer Appreciation Party



Naughty By Nature brought the old school jams and Cupid the new, at ADJ's C.A.P.



An interested DJ gets the facts on some of Pioneer DJ's new gear, in the bustling exhibit hall

He is arguably best recalled to mainstream audiences for his time in the WWF (World Wrestling Federation). DiBiase's favorite saying was "Every man has his price." Known as the "The Million Dollar Man", he turned the wrestling world on its head, as an arrogant, self-centered character. Also featured was the return of Mark Ferrell to the Mobile Beat show after a ten year hiatus with a new seminar, "You Only Get One Song."

The show floor broke new ground with a Tuesday afternoon "sneak peek," featuring Thrill Da Playa performing on the CHUAVET Expo Floor Stage. This was so successful that it prompted show producer Mike Buonaccorso to say that it will be a permanent fixture of show scheduling from now on.

A highlight of every MB Vegas show, American DJ's Customer Appreciation Party, was switched to Tuesday night this year, providing the crowd with a high-energy club atmosphere and mega munchies as Sparky B warmed up the crowd for Naughty by Nature, and Cupid.

On Wednesday and Thursday, seminars kicked into full gear, including the NLFX Pro Academy and its popular hands-on equipment tutorials. The exhibit floor and demo rooms re-opened to a tide of gear-hungry DJs. The Wednesday evening parties saw the best of both worlds with the hard rockin' Warrant sponsored by the ADJA and NLFX Professional sponsored and the Village People sponsored by Pioneer DJ.

Sharing an experience typical of many attendees, Ryan Greening of Des Moines, Iowa, said, "The conference made a big difference by taking the mobile entertainer seriously. I learned a lot, did some serious networking, and will definitely be back next year." Some of the more seasoned veterans could be found congregating in the areas near the exhibits, engaging in the traditional hallway versions of the Big Show.

All photos by Thomas Chaput LLC
www.thomaschaput.com



Warrant rocks (no it's not the house of "blues") and the Village People disco (and instruct DJs on proper "YMCA" technique) ...and a fabulous time is had by all. (If not, check your pulse.)

Capping off the week's festivities with a grand finale, the huge load of technology in the Sensational Gear Giveaway, went to Linn Norgard of Firefly Entertainment Services, in Welches, OR (near Portland). Equipment and other prizes came from: from: the ADJA, Ameircan DJ/American Audio, Beamz, DigiGames, DJ Crach Course, Frankenstand, Promo Only and Yamaha.

Plans are now underway for Mobile Beat's 2012 Las Vegas show: MBLV16--the 16th Vegas event--at the Riviera, February 6-9, 2012. This will once again put us as a follow-up to Super Bowl Sunday...so make it part of your plan! Look for announcements on-line and in upcoming issues of Mobile Beat. Then set aside the time and don't miss the next Mobile Beat Vegas extravaganza! **MB**

Mobile Beat Founder Honored

Bob Lindquist, mobile and radio DJ, author, editor and founder of Mobile Beat Magazine was the 2011 inductee into the Mobile Beat Hall of Fame.

Bob performed his first DJ gig in 1966. It was a Sweet 16 party, and he used a homemade sound system. He got his start on radio in 1968 with his own Top 40 radio show on WKSJ, in his home town of Jamestown, NY. Bob's radio career would span 25 years, as he worked at stations throughout New York and New England, as a DJ, production manager, news and program director, and general manager. In the early 1980s, "remote broadcasts" were popular and led to a demand to bring music on the road.

While Bob was working the morning drive show for an FM station in Rochester, NY, he was not only doing remote broadcasts, but was called upon on almost a weekly basis to bring his portable PA to banquet halls and other venues, providing music and emceeing everything from family reunions to wedding receptions. With bookings on the rise, he enlisted several other local radio jocks to cover some of the jobs, putting together a training guide for each DJ.

The manual proved to be such a successful training tool that Bob decided to expand on the guide and publish it. His timing was right for DIY, since Apple had just introduced the very first Macintosh computers, ushering in the age of desktop publishing.

Spinnin': How to Score a Hit as a Mobile DJ for Fun and Profit was the result, released in 1987, quickly followed by a revised edition in 1989, *Spinnin' 2000, The Ultimate Guide to Fun and Profit as a Mobile DJ*. These were among the first books ever written specifically for mobile DJs.

As time went on, the success of the book made it clear that a magazine specifically for mobile DJs might actually be successful. Bob took on the challenge. He was joined shortly thereafter by Mike Buonaccorso, another Rochester DJ, and the two edited, sold ads, and did the lay-out on that first issue, which hit the streets in Spring, 1991.

20 years and 134 issues later, Bob's dream is still a reality, as *Mobile Beat* has become one of the most well-known and influential names in the mobile DJ industry today.



The Sensational System Giveaway

The lucky winner took home the following collection of DJ gear and other great stuff...

American Disc Jockey Association Membership



The ADJA is the largest and fastest growing trade association for Mobile DJs. The ADJA's #1 goal? We help DJs build and grow their business by providing exceptional services and benefits. Nobody can match, let alone exceed what the ADJA provides its members. No one can do more to help you succeed.



American DJ Lighting Package

ADJ will provide an awesome mobile lighting system, selected from among their many fine, DJ-centric products.

American Audio VMS4 Special Top Secret Edition

The VMS4 (Velocity MIDI station) is a 4-channel MIDLOG™ controller that fuses both MIDI and analog audio control into one unit. It works with any MIDI-enabled DJ software and includes pro mixer features like balanced XLR outputs, gain and lo/mid/hi EQ controls, crossfader assign and curve, and 2 mic inputs with lo/mid/hi EQ.



DigiGames TM 140 System with Trivia Ladder

The 5-player TM-140 system with Trivia Ladder is the latest and greatest audience response system from DigiGames, with A,B,C,D functionality.



Linn & Carol Norgard

The Beamz Beamz Player: DJ & Pro Audio Edition

Amaze your audience by interacting with laser beams and performing with light. Includes Beamz DJ software to configure up to 54 triggers control virtually any DJ program and/or lighting control application via MIDI & keystroke mapping.



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DJ Crash Course DVDs

Vol 1: The Inside Spin
12 major sections on how to create and build a mobile DJ business.

Vol 2: Equipment Edition
Covers all facets of both sound and lighting gear.



Frankenstand F-2 Powered Speaker Stands (2)

Imagine lifting your heavy speakers with the touch of a finger! The F2's legs are also easy to open and feature heavy-duty rubber feet. Stand extends to 6 feet tall with a 3.5-foot leg spread. Save yourself and your back with these Frankenstands.



Yamaha DSR 115 Speakers (2)

Yamaha's DSR Series takes portable loudspeakers to the extreme limits of their potential. Output levels pushed to the highest sound pressure levels possible, yet in cabinets that are lightweight and compact, all the result of leading-edge digital and acoustic technologies developed over decades.

The winner of the grand prize package for the Sensational System Giveaway, MBLVXX (2011) was Linn Norgard of Firefly Entertainment Services, Portland, Oregon (www.fireflydiscjockey.com).

Manipulating the Virtual Mix with Flying Colors

THE DENON DN-MC6000 MIXER AND MIDI CONTROLLER: A CONTROL FREAK'S DREAM COME TRUE

BY ARNOLDO OFFERMAN •

The hottest new trend in mobile DJ systems is all-in-one controllers. Whether you get one as a primary or secondary/backup system, you need one that works out of the box and is easy to control. The much-anticipated Denon DN-MC6000 Mixer and MIDI Controller arrives with so many features, you may not know what to do with it...at first.

Right out of the box, you can tell the unit is well built. It has a great weight that's not too heavy, but doesn't feel like a toy. The unit is compact and will fit easily in any case. The button layout seems intimidating at first; there are so many options! (Typically Denon, I know.) But my initial "button anxiety" gave way to "I wonder what all these combos do..."

SOUND AND SCENE-SETTING

I plugged in the unit and tried it out with my MacBook, running VirtualDJ 7. Immediately it went into a test button sequence, at least I assume that's what it was. If not, it's certainly a way to make DJs squeal with glee as the buttons light up like a Christmas tree with lots of shiny presents under it. Immediately the Mac saw the unit. It turns out that sound configuration is easy and automatic, once you set it up the first time. One thing to keep in mind: The MC6000 has a switch on the back panel to select either Mac or PC USB compatibility. Make sure you choose the right one.

There are three things I'd like to talk about: sound, layout and mapping, and ease of use.

The sound was fantastic. Whether I used an analog input, a microphone jack, or the built-in USB sound card with my software, audio was crisp with no hiss and no bleed on the faders. I

really liked how I could select MIDI or analog modes to control levels. Analog mode was great, but it was also pretty cool seeing the channels on the VDJ mixer change along with the physical board, when in MIDI mode. Sound output through the headphones was strong on Technics pair. While I tested this at a wedding and not a 2000-teenager school dance, I wouldn't have any fears about the capabilities of the headphone preamp. A surprise feature that will especially please karaoke jocks is an onboard echo effect for mic channels 1 and 2.

The layout and mapping blew me away. Every other controller I have used, I had to remap because I didn't like the layout, or they missed something I needed. I didn't need to remap anything on the MC6000. I felt like Denon mapped this board just for me and no one else. Furthermore, I could almost feel the cooperation between VirtualDJ and Denon as I played with different buttons. The crossfader was my favorite as I could make it mix either audio, video, or both, with the push of a button. With another button, I could have the left deck play virtual Deck 1 or 3 and right deck play virtual Deck 2 or 4. This unit was clearly made with four-deck mixing in mind.

TOOL OF DISCOVERY

I even discovered things in VirtualDJ that I didn't know existed, as I pushed different buttons. For example, as I pressed a button combo that opened up the effects screen, I blurted out to my assistant, "I didn't know VDJ had that function mapped! WOW!" What it comes down to is enjoying greater freedom from the keyboard and mouse than ever before. The rotary knob in the center complemented the load and select buttons around it, and everything else felt perfectly laid out. The wheels also felt great, as I was able to spin them to do a backspin with no configuration needed. Scratching was fun on this unit. Plus, the outside of the

wheels allowed me to pitch bend the song; this was a very cool functionality that works better than I've seen before on any other unit. And while I don't do a lot of sampling, there are buttons already laid out for easy sampling and playback.

LOOKS THAT CAN KILL

As I said before, this unit LOOKS intimidating, and that's because it's a POWERHOUSE that's made for ANY DJ. In my opinion, the DN-MC6000 is as close as we'll come to perfection, and I can't believe how great everything is laid out. Still, this is something you want to practice with for several hours before



going live with it. You'll discover a new feature in the mixer and suddenly all your attention will be fixed on that, until you see another feature. My other rig is laid out differently, so it took me a while to learn the button placement on the MC6000, such as the pitch bend buttons, yet it didn't take long familiarized myself with the raw power it packs. At first I thought this unit would be great mainly for smaller events, but honestly, I could run a large school event from this without blinking an eye.

I'll compare the DN-MC6000 to my iPhone: Once you hold it and play with it, you will INSTANTLY fall in love. Even if you already have a main rig and won't stray from it, this unit makes the PERFECT backup solution. It's a Denon, too, so it will last you a very long time! **MB**



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BY MIKE BUONACCORSO, JR. •



Go to a nightclub in any major city and chances are, the DJ will be using the Beats Pro by Dr. Dre headphones. These are the top-of-the-line product offered in the Beats headphone line.

Offered in both black and white, the Beats Pro have a suggested retail price of \$449.95, and a street price of around 50 dollars less than that. This puts this product in a similar price bracket as higher end professional audio headphones such as the Pioneer HDJ-2000s. The Pro model was designed specifically by and for audio professionals, including disc jockeys.

FIRST IMPRESSIONS

Upon opening the box, I found the headphones, removable cord, instruction manual, cloth carrying bag, and a cleaning cloth. Everything was well packaged and laid out nicely, a la Apple's artful packaging. The headphones were weighty. The first reaction that almost anyone I've showed them to is, "Man, these things are heavy." Heavier than your average professional headphone, the Beats Pro are made completely out of aluminum. Since there are no cheap plastic hinges to break, they can handle the abuse that disc jockeys put them through every weekend—certainly much better built than the 40-dollar plastic pair that I usually gig with.

When I actually put them on, it was quite apparent that Monster designed these headphones with wearer comfort in mind. The ear cups and band padding work together to create a very comfortable experience for the wearer. The ear cups are also removable, which makes them convenient to wash.

The Beats Pro are uniquely designed, with two input jacks to allow the cord to be inserted into either side of the headphones. The input jacks also double as outputs, meaning

that multiple pairs of headphones can be daisy-chained together. I'm not sure exactly why anyone would do that, but it is cool nonetheless. The cord is very thick and durable, and is creatively designed with a short four-inch coiled section and a longer non-coiled section making it much less prone to tangling than the typical fully coiled cord. The end of the cord is the expected 1/8-inch mini jack with a 1/4" adapter—which is unexpectedly tethered to the cord so it won't get lost. Smart.

When I plugged the Beats Pro into my computer and started sampling some songs from my library, the sound was crisp and clear, with great lows, clear mids, and crisp highs. I could actually hear more clearly the big difference in frequency range and overall sound quality between songs encoded different bitrates.

ON THE JOB

I knew that talking the Beats Pro to a gig was the only way to truly evaluate their capabilities. I really wanted to see just how good the sound isolation was when performing at a function. My next gig was at a bar that helps me fill in some weekends during the wedding off-season.

The biggest impression that these headphones left on me is the noise cancellation properties that they possess. You can put these on your head during the middle of a gig and hear nothing at all—and I mean it. Later, there were several times where I was using these during a mobile gig and started to wonder if my system speakers had stopped working. They are excellent for isolation, and still sound amazing at the same time.

Unlike most headphones designed for professionals, the ear cups do not flip back. Instead, Monster designed the Beats Pro so that both sides swivel back for room monitoring. This definitely took some getting used to on my part, but after a few gigs it became a non-issue. Also due to this design, the Beats Pro cannot fold flat, meaning I could not store them where I usually do in the case with my laptop.

The Beats Pro exceed exceptionally at what they were designed to do. They maintain the quality of the music, even in the harshest conditions like the middle of a gig. The build quality is phenomenal, with no cheap plastic parts that will break. At first, I was skeptical about buying a pair of headphones that cost more than my mixer. But if you're anything like me, after a couple of gigs, you'll never want to use another pair of headphones again. **MB**



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- ✓ Package includes 4 x Kontrol One, 1 x Mixer One, Flight Case, 5 x USB Cable, and DC Adaptor



HYBRID 303

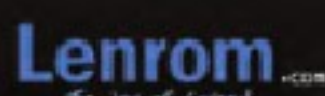
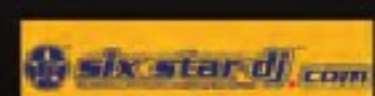
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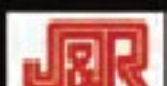
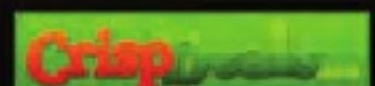
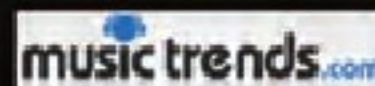
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A Tale of Two Mixers

MATCHING MIXER AND APPLICATION: SIZING UP A DJ MIXER AND A COMPACT PA MIXER

BY BOB LINDQUIST & DAN WALSH •

Here we'll take a look at two types of mixers: Stanton's RM416—a standard, 19-inch rackmount, four-channel DJ mixer—with a hidden talent for PA performance; and also Soundcraft's NotePad 124FX compact PA mixer.

Stanton's unit takes the typical DJ model and spices it up, while the Soundcraft piece exemplifies the "utility" mixer that can fill your need for extra channels and better sound quality for your additional sound sources, like singers, musicians and whatever else may get thrown at you without warning.

Soundcraft Notepad 124Fx PA Mixer: Sharp Tool For Your Audio Toolbox

As a mobile DJ, you are likely always on the look out for things you can do to make your services better, or distinguish yourself from your competition. Sometimes that augmentation is on a grand scale (a new photo booth anyone?); but often one can make small changes that have a big impact. One of those changes just might be the addition of a small tool to your audio arsenal: a small-format PA mixer.

Yes, many, maybe most DJ mixers these days can handle a good number of other inputs besides your playback devices and mic. (See the Stanton RM416 in the second half of this article, for example.) However, if you do: wedding ceremonies as well as receptions; parties involving any

other musical performers; small-scale conference setups with multiple mics; or any number of other events requiring more than just two mics and a CD player; then one of the best things you can do is add a mini-mixer to your rig.

Ok, so you're convinced of the wisdom of taking on a PA sidekick for your DJ mixer. One temptation might be to pinch your pennies and get a bargain model. But

controls. Each also has a three-band EQ (note: all level controls except the main volume are rotary pots) plus a push-button 100Hz high-pass filter. An effects send level, L-R pan, and channel level knob is also provided for each channel.

The other eight input channels are arranged in stereo pairs of TRS. These don't have EQ, only effects send and output level controls, and pan, but do offer a two



wait! You don't have to "settle."

Soundcraft, long one of the leading manufacturers of studio and touring mixing consoles, also offers a line of compact, portable PA mixers. One of the most recent to be released is the Soundcraft Notepad 124FX.

BASIC EQUIPMENT

The Notepad 124FX has 12 inputs, the first four channels providing line and mic inputs on separate connectors (XLR for the mics, TRS jack for the lines) and gain-con-

gain levels by push button (4dB and 10dB).

Beyond the channels are found: two balanced main and two monitor 1/4" outputs; a TRS effects send output; two pairs of RCA jacks, for input (returns) and recording. A minimal dual four-LED indicator setup gives you a visual level above the main fader.

The on-board digital effects section made up of a small screen with two rotary pots and one button. The first knob selects the effect and doubles as a tap-tempo switch, while the second knob the effects

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level going to the main mix. A basic selection of effects is provided, including reverb, delays and choruses as well as some other weirder effects.

SOLID PERFORMANCE

Upon plugging in and turning up the Notepad 124FX, we were reminded of Soundcraft's reputation for high-quality audio. Even in a small, affordable package, the quality was top-notch, with no noticeable noise or channel crosstalk. Both vocals and electrified acoustic guitar (a combo you'll find at many a wedding ceremony) came through crisply, with no unwanted coloration. To add our own tone

Stanton RM.416 DJ Mixer: Rack-Mountable Multifaceted Performer

The RM.416 is a rather cool looking, compact, 19" rack-mountable mixer from Stanton. It features four traditional channels coupled with microphone inputs. In addition, a USB connection is provided for playing tracks off a computer or for recording in real-time. It provides balanced XLR outs (with trim control) to an amp or powered speakers, as well as a subwoofer output with built-in crossover control. There's also a balanced 1/4" zone output that can

powered speaker to the right zone output to use as a stage monitor. On the input side, we connected our Yamaha P-120 Electronic Piano to the aux1 input and a Takamine Acoustic guitar with a Fishman pick-up to the #3 mic input (accessible on channel 4). We then connected our vocal mics to the Mic 1 and Mic 2 inputs and still had two aux/line inputs available for a drum machine, CD player (s) or for adding pre-recorded tracks from an iPod.

During our test session, we found the RM.416's slider controls smooth and accurate. Balancing everything out was easy using the mixer's various gain trim and EQ controls, along with the volume



colors, it was easy to get a quick EQ mix and dial up some tasteful reverb for the voices and chorusing for the guitar, thus achieving a rich, full sound.

The Notepad 124FX almost qualifies as the perfect example of a small utility mixer. An internal USB audio interface is the only thing that now seems "missing," only because of the plethora of other mixers that contain that now-standard feature to serve the computer-based recording/performing user. However, you'll be hard-pressed to find a mini-mixer that has BOTH Soundcraft-level audio quality AND a built-in sound card for a street price just under \$150.

www.soundcraft.com

be used to drive a monitor.

While Stanton refers to it as a four-channel mixer, that does not include two of the microphone channels—so it offers six control channels. The first two inputs are dedicated mic inputs (XLR or 1/4") with their own gain and hi/mid/low EQ on each channel. The remaining four channels provide various line, aux and USB inputs, with gain trim and EQ and two phono inputs. In addition, the RM.416 is fully laden with the latest audio control/mix tools for DJs to facilitate easy cueing and fast and seamless crossfades and mixes.

HOW IT WORKS

The Stanton RM.416 performs its duties as a DJ mixer solidly, with excellent sound quality, smooth crossfading and crisp cueing. We also connected our sample Stanton RM.416's outputs to two Yamaha DSR115 powered speakers to simulate a small house system, as well as an EV SXA5

and tone controls on the instruments and speakers. As far as how it sounds, even with the speakers up full, there was little noticeable noise that we could trace back to the mixer. In addition, with an average selling price in the \$299 range, the Stanton RM.416 is not only a viable mixing solution for solo/duet acts, it also pays for itself in the very short-term.

CONCLUSION

Do you need to add a helpful auxiliary PA mixer to your toolbox? Or can you rely upon your DJ mixer to take care of your additional sound needs, as you expand your services to encompass wedding ceremonies? Here we took a quick glance of two possibilities. Take a close look at the gear you have and what you need to do, and you'll quickly figure out which option makes sense for you. **MB**

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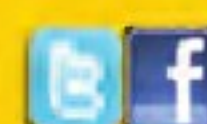
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A Good Pair of Pants (and Other Things You Didn't Know You Needed)

FRESH TIPS TO MAKE MOBILE LIFE EASIER

BY STU CHISHOLM •



Before the publication of my book, *The Complete Disc Jockey*, you might recall my old column called “Sweating the Small Stuff.” In it, I shared all of those little ideas that won’t change the face of your show or the DJ universe, but are none the less cool, make life easier, and can make a good DJ show even better.

Since this issue is taking a look in the rear view mirror at where MB and our profession have been, and since I never stop accumulating these great little ideas, tips, gadgets, etc., I’ll carry on this tradition here with some new things I’ve run across.

PHAT...ER...FAT TRUNK

Years ago, my local cable TV station had a “closet sale.” One of the items offered was a genuine Anvil™ case. Actually it was an old video camera that they were selling for a hundred bucks, but my eye was on the case it was in. I eventually sold the camera, getting my C-note back, leaving me with a great cable trunk in broadcast blue. It served me from the early ‘80s until just last year. It was old when I got it, took a beating and served me well. But, with broken casters, a cracked top panel and foam that was completely deteriorated, it was time to retire the old beast.

Fortunately, I found a great replacement, one that I can recommend to you as well, since getting it doesn’t depend on a radio or TV station fire sale. I found it at my local hardware store: the Stanley Fat Max® 4-in-1 Mobile Work Station. In actuality it is a glorified toolbox, but stands nearly 30 inches tall. It has three compartments, the largest one at the bottom being a bin, perfect for electrical cord reels and extension cords. In the middle is a segmented compartment suitable for storing mics, XLR, DMX, RCA and other cables, and then the top compartment is more like a traditional toolbox, with a smaller bin (perfect for speaker cables) and a removable top tray, which I used for adapters, couplers and other small-but-vital goodies. On the job, it expands like a three-tiered file cabinet, providing easy access. When you’re done setting up, just fold it back up, lock it closed, pull out the airline luggage style handle and wheel it away! Check it out at www.stanleytools.com (Products/storage/mobile storage.)

MAKIN’ LIKE A BOY SCOUT

Things can always go wrong, but most often in predictable ways. But, like a scout at the ready, a good DJ will always be prepared. One embarrassing thing that seems to happen at weddings a few times each year is that the bride will forget her garter in the excitement of the day. Not only do I carry a few spares, but I carry the best: hand-made custom garters by Victoria. For about the same cost as a plain old wedding shop garter, Victoria from HCC Garters will create a one-of-a-kind wearable masterpiece. Not only can you save the day by having a few of these in your stash,

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Things can always go wrong, but most often in predictable ways.

but make a few dollars selling them. See Victoria's work at her website: www.Hand-CraftedCreations.com.

Another detail that sometimes gets lost in the shuffle is the cake serving set. I always check to make sure that it is in place before announcing the cake cutting, and on several occasions have found that nobody remembered to bring it. Again you can be the hero of the day by thinking ahead and bringing one. These can be had at any bridal shop or even the housewares department at your local superstore.

GETTING OUTFITTED FOR BATTLE

Every DJ has to plan on two outfits when dressing for a formal event: the clothes he/she will be setting up in and the attire worn during the performance. For most of us, the latter is easy, since a tuxedo is the standard uniform for all formal events. But what about setting up? Do you frequent country clubs that prohibit blue jeans at any time? Are your set-up clothes functional? Will they stand up to the abuse of the road?

As frequent readers know, I'm a big fan of stealing techniques used in other professions and adapting them for mobile DJ use. In this case I'm ripping off the professional movers I met from Two Men and a Truck in Roseville, Michigan. The first thing they recommend is good steel-toed work boots. Road cases are great protection for our gear, but can be pretty painful if dropped on one's foot! My favorite work boots are made by Caterpillar® (yes, the earth-moving people); they have all of the advantages of work boots, along with the comfort of an athletic shoe. Another great brand is Red Wing®. With boots, not only are my feet better protected, but it saves a lot of wear and tear on my formal shoes, which I carry in my suit bag along with my tuxedo.

Pants are another issue; they must be rugged, yet denim is out in some venues. They must be lightweight, and extra pockets for tools, wire ties and other set-up gear is a plus. This time both the movers and I have both stolen from yet a third type of profession: first-responders like EMTs and SWAT officers. These professionals wear what are known as BDUs, a military-style pant that is made with performance in mind, yet looks good to boot. Better brands have a cotton-poly blend that doesn't hold sweat, reinforced

knees, seat and stress points and plenty of cargo pockets. Best of all, they're usually inexpensive. One of my favorite sources, LAPoliceGear.com, has what they call "RipStop Mil-Spec BDU pants" for as little as \$15. There are a wide variety of colors, but I highly recommend avoiding the olive green and camouflage for our purposes.

Shirts are less critical, but again, due to the quirks of some venues, I find it best to stick with polo shirts. Having your company logo embroidered on them is a cool touch, making a good impression with the hall staff and even being useable as performance wear for some very informal events such as backyard parties. If you must wear a T-shirt underneath, look for the kind with wicking action; they make a huge difference on warmer days.

PUTTIN' ON THE RITZ

When it comes to tuxedos, we have a lot of options. My tip here is to try to keep your tuxedo looking good for as long as possible while, at the same time, giving you that "something extra" that other DJs might overlook. I'm talking about a boutonniere. A relative of mine did a stint at a florist shop for a while and made me about a half-dozen very convincing silk boutonnieres. These make it easy to coordinate with a wedding couple's color scheme.

But there's one major problem with regular boutonniere use: the need to pin them on my lapel. If done week after week, my poor tux jacket might start looking worse for wear. What to do? Rip off an idea (of course!) from television news anchors and use a lavalier microphone clip. Instead of a lapel mic, use the clip to hold your boutonnieres. Look good, with no lapel damage!

Earlier this year I got a call to do a sock hop. Believe it or not, when I first started my DJ business, my partner and I used to do more of these than any other kind of event! These days, sock hops have become a bit more rare, so I like to do something special when one comes along. A tuxedo is far too formal, and rooting around in a thrift shop isn't my favorite pastime. Instead, I head to Daddyos.com! There they have a wide variety of retro-style shirts and attire perfect for such occasions. Need a clone of the shirt James Dean wore in *Rebel Without a Cause*? No problem! Great attire for car cruises, too.

DANGER AHEAD?

My last tip is safety oriented: Pack a good first aid kit and know how to use everything in it. With any luck you'll never need it, but if you do, it could make a huge difference to your clients and their family. It can also be handy if you or any of your assistants or dancers have a mishap before, during or after your show. In conjunction with the kit, it's also a great idea to take a good CPR and first aid class. You can sometimes find them offered for free at your local police, fire department or city hall. Your local Red Cross should be able to point you in the right direction. Any decent DJ can save a party. A truly exceptional one can save a life!

Hopefully you'll find some of these ideas useful; maybe one can solve a problem you've been wrestling with from a different angle. The basic concept is this: Always be as prepared as possible for the unexpected—it WILL occur!

Until next time, safe spinnin'! **MB**

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Complacency Kills

STANDING STILL AND LOOKING DOWN ON THOSE AROUND YOU IS A SURE WAY TO LOSE

BY PAUL KIDA, THE DJ COACH •

Are you committing occupational suicide? Are you having the very life sucked out of your career? Do you feel satisfied with what you are doing and yet you watch others pass you by in their success and endeavors? The ultimate question is, have you become complacent in your DJ career?



I truly hope that the answer to all of these questions is a resounding, "No!" However, the attitude of complacency may be affecting you without you realizing it. Let's stop for a minute and examine this debilitating way of thinking and determine how we can avoid becoming trapped in a downward spiral.

EVEN WORSE THAN JUST STANDING STILL

The dictionary defines complacency as being content with the status quo, feeling smugly self-satisfied, even conceited and self-important. All of these are attitudes that will negatively affect our thinking, and therefore, will prohibit us from truly growing as productive individuals. At the same time, these attitudes will limit our progress as mobile entertainers.

Do you have the feeling that you are doing okay, that your performance as a DJ is just fine and that you have no need for growth or change? If so, you have fallen victim to complacency,

something that can actually KILL your business. If you are content with the status quo, you have allowed yourself to stay tethered to the past. How so? You have convinced yourself that you are satisfied with the way things are. Meanwhile the DJ industry is moving on, evolving and adjusting to the times, and literally passing you by. Without an adjustment in perspective, your business will slowly die out as your outdated thinking takes you further and further away from what your prospective clients are looking for.

Being smugly self-satisfied also has the same effect on your business. If you are the kind of person who feels that no one can teach you how to better yourself, you are simply losing out on an abundance of knowledge that can improve your performance as a disc jockey. Is what you do as a mobile entertainer so great that there is no room for improvement? Are you so satisfied with each engagement that you feel no need for self-examination, let alone having a fellow DJ give you constructive criticism? This kind of complacency will keep you mired down as others become the top choices in your area. Is this where you want to be? I highly doubt it! Take a step back from your ego and allow yourself to learn and to grow with the times.

The final definition of complacency is one that none of us want to display. Being seen as conceited and self-important is probably not how we want others to describe us, but we can display these qualities at times if we aren't careful. There probably have been moments when we have been a little less than humble. Perhaps we did exceptionally well at a particular gig, with clients and guests telling us how great a job we have done. What kind of attitude do we display if this happens? We might



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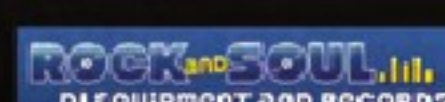
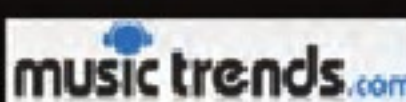
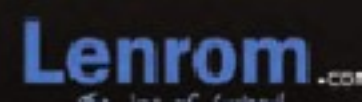
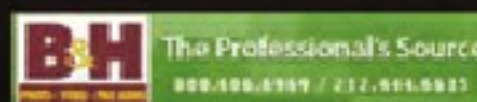
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think to ourselves, "Of course it was a great evening! I put a lot of hard work into making sure that everything would be awesome. I'm a pro and I know what I'm doing. Yeah, I've got the magic! I can work a crowd and have them eating out of my hand!" Before you know it, this kind of thinking can show up in how you start treating other people, even your clients. You can be sure of this: They will pick up on it! Do you want to be known as the arrogant, conceited DJ that is hard to work with because you know it all and it all has to be done your way? That kind of reputation really gets around, especially among other vendors and venues.

AIM THE SPOTLIGHT AWAY FROM YOURSELF

In our business, it is best to tone down our sense of self-importance and instead make your clients look good. Be humble and put the emphasis on the client when you have a great performance and everything runs smoothly. In the long run, it ends up making you look like a true professional.


For example, we all know that there are many ways to vamp up the traditional parts of a reception. I always credit the clients with things like a fun-filled table release, the romantic first dance, or a unique type of bouquet and garter presentation. A simple announcement like "Scott and Susan have arranged a special

way to (whatever), or "Shawn and Jessica would like you to enjoy (whatever)" will do two very important things.

Number One: It keeps your head in the proper position mentally. Yes, you have worked very hard to make the event a great success. However, never forget that it is not you that the guests have come to celebrate with. There is nothing more annoying than the DJ trying to be the center of attention at an event! Believe me, I have heard this from clients in their interview. It goes something like this, "I was at my best friend's wedding and the DJ just took over the whole party. He was obnoxious and wanted to be the center of attention. We REALLY don't want that at our event!" Be content to be the catalyst of a great party. People will notice and the referrals will come.

Number Two: Your clients will be more impressed that you are making them look good. They will continue to send you referrals simply because you listened to them, made their day unique to them and made them look special. The day was about THEM, not about how great you are as a DJ.

Yes it's true, complacency can kill your business, as well as your reputation, and once you have that kind of reputation, it is very hard to change it. Before that happens, take a step back, be honest with yourself, and if it's needed, change your attitude... NOW. If you do this, business will be good, clients will refer you and you will feel great!

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. 

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at Mobile Beat DJ Shows.



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Professional: “By the Numbers,” or “In a Word?”

I’M A DJ TOO! (PART 2) ...REALLY? HOW DO YOU KNOW?

BY MARK JOHNSON •

In an earlier article on this topic, I noticed an increase in the number of “regular” people who have recently become mobile “DJs.”

(See “I’m a DJ Too!” MB 124, Nov. 2009.) While we can easily dismiss many traits of these DJ-wannabes, they are very real in their ability to take away business from many otherwise “professional” DJs.

The front cover of that issue featured “Super DJ” with all the attributes that we all strive for. I am reminded of a line in the movie [ITAL] *The Incredibles* when the villain has the four superheroes tied up and is planning to divulge the secrets of their super powers. His last words to them as he leaves them to perish is “When everyone becomes super... then no one is.”

So how do we professional mobile DJs retain our “super powers” and create distance between ourselves and the hustlers and hacks? One thing NOT to do is play into their hands and get into any comparisons where we may accidentally fall short.

FUZZY MATH

Two very obvious “counting” attributes that can easily backfire are the number of songs you have and the size of your sound system. Gone are the days when only DJs had large portable music collections (on vinyl or CD). Now with MP3s, every teenager has 5,000 to 10,000 songs in their back pocket; so playing that numbers game is risky at best. With the nearly infinite capacity of hard drives and the increasing ease of acquiring MP3s, this is one area that I choose not to discuss with my prospective clients. I don’t need to back myself into a corner on this ridiculous, non-professional unit of measure.

The second counting attribute, the size of your sound system, may backfire as well. With differing standards for measuring the wattage of an amplifier (a 1000 watt RMS amplifier is more powerful than a 1000 watt PSP amplifier), and the fact that differing speaker impedances consume watts differently, these numbers can be skewed to indicate that a \$100 cheapo amp is equal to a serious professional amp. True comparison is thus negated.

Likewise, I don’t discuss sound capacity with my clients on a numerical basis. Granted, they don’t ask for numbers. Just for the assurance that I can handle the room. Piece of cake.

Both of these linear measures can apply to both sets of your competitors: Other professional mobile DJs and the newly minted JV DJs. Play the numbers game with either and you may wish you hadn’t.

A third counting attribute that IS an advantage is number of

years and number of performances. This attribute you cannot purchase, you have to endure. Perhaps this is the only credible numerical unit of measure.

THERE’S A WORD FOR IT

This brings up an interesting topic. Let’s say some JV DJ started out last year and has played for a few dozen events, each one polishing his DJ skills and building his confidence and professional approach to our industry. At what point will he cross that line and consider himself a “professional DJ” or more importantly, at what point do the general public or other DJs consider him as such?

Following the adage “You can’t manage what you can’t measure,” how does one actually graduate from JV to pro status? A simple condensed Webster’s definition is:

Professional: Engaged in one of the learned professions; characterized by or conforming to the technical or ethical standards of a professions and exhibiting a courteous, conscientious, and generally businesslike manner in the workplace. Also persons receiving financial return.

Let’s see: “Learned” indicates a degree of acquired skill; “conforming to standards” is a little fuzzy; “businesslike manner” and “financial return” are obvious.

Determining if one is learned is easy. Can you manage the musical demands of an audience for a period of time? Microphone skills, musical knowledge and music library management, crowd reading, audience interaction—all are learned along the way and are not things anyone is born with.

“Conforming to standards” is tricky. Whose standards? And where are they published? Who manages these standards and who put them in charge? Are the standards proactive, in that one could read and follow them? Or are they reactive, in that one is subjectively judged after the performance. Or is it a little of both?

Although they have yet to produce standards that all can accept, perhaps involvement with appropriate trade associations is still an indication of being a professional, illustrating a further commitment to the industry instead of simply providing a service and getting a paycheck.

“Businesslike manner” is an accountable, teachable and replicable set of actions to manage the complete transaction to the benefit of all.

Finally, we have “financial return.” Sadly, this often is the only element of the definition of “professional” that everyone participates in. But it is by far the least important measure of being professional. **MB**

For over a decade, Mark Johnson has offered his insightful and often incisive perspective on issues of importance to mobile DJs here in Reality Check. His articles grow out of his own experience and observations of other DJs. Always providing an alternative view, his views are informed by a wide knowledge of the entertainment technology field and the professionals who work in it.

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